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EUGENE YSAÏE was not quite as much of a success at the popular concert which he gave at the Philharmonie, with the assistance of the Philharmonic Orchestra, as the soloist of one of the Nikisch subscription concerts. The cause was not exactly his fault, for his playing was characterized by all the charms which have been enumerated in these columns so many times heretofore. But the choice of the first and principal work on

the program did not prove a felicitous one, and the composition, Lalo's Concerto in F major, disappointed all those who like myself had expected, if not a great, at least a thoroughly interesting work from the fertile pen of the composer of "Le Roi d'Ys" and of the "Symphonie Espagnole" for violin and orchestra. In this, as I said before, nearly the whole (rather good-sized) audience were more or less grievously mistaken, for I have rarely heard so lengthy and long drawn out a work as barren of ideas as this Lalo Concerto, and if it were not for some clever orchestral effects, it would have proved tedious to insufferability.

The redeeming and familiar number on the program I could not stay to listen to, as a young pianist who made her debut at Bechstein Hall on the same evening claimed my attention. Her name is Therese Slottko, and she is a pupil of Conrad Ansoerge. In her outward appearance there was nothing so very strange that could bring one to surmise that the rather prepossessing young woman was possibly bereft of her mind, except that she came out in white garments copied closely after those none too onerous ones which Isolde usually dons in the second act of "Tristan." I cannot truthfully assert that I felt shocked at this peculiarity of dress or nightgown. In this respect I was more callous and less innocent than the sweet thirteen year old little miss who, on witnessing a performance of "Tristan" at the New York Metropolitan Opera House, complained to her neighbor at the close of the second act that the stage manager had raised the curtain too early, inasmuch as "he had not left Lilli Lehmann sufficient time to complete her toilet."

What made me think, however, that there was something amiss with Miss Slottko was when I heard her play the piano. She interpreted portions of the Beethoven F minor Sonata like one bereft of her senses. But while I placed part of the discredit for this, to say the least, peculiar reading to the nervousness due to a first appearance and to a desire to play the appassionata in an exorbitantly passionate manner, let us say in an Isolde second act conception, I grew nervous when she tackled the Bach chromatic Fantasia and Fugue. By poor pedaling and force of muscle she made of the chromatic almost a chaotic fantasia and fugue. She knocked the counterpoint of the latter into smithereens and the harmonic confusion was at moments so great that it was hard to recognize the real tonality.

I thought that the young woman might have recovered her senses by the third number, and as Ansoerge is known to be a Lisztianer of the first and unadulterated denomination, that he perhaps had succeeded in grafting some of his spirit into his pupil. Therefore I waited with patience for the group of Liszt pieces, but I fled after the first one. Aside from the fact that this Funerailles, with its cavalcade bodily and boldly cribbed from Chopin's big A flat Polonaise, is very unsympathetic to me, Miss Slottko performed the bell tolling opening and closing episodes with

such a tremendous lot of false notes that the effect was intolerably horrible.

I "roasted" another young pianist, Gertrude Peppercorn, in my last week's letter, and as I since saw that several of my Berlin confrères had treated the young Englishwoman with much greater leniency I went again to her second recital, ready to cry at the first recognition of an error of judgment *virgo peccavit*. But now I don't cry worth a cent, for I feel more than ever convinced that I was not too severe upon her. Of course her temperament, or the sort of fury she employs and which is but too frequently mistaken, stood her in good stead in the delivery of the tempestuous Brahms B minor Rhapsody, but for the successful performance of this work Miss Peppercorn's technic is not of sufficient reliability. Still less is this the case when there is a question of playing Beethoven's most virtuoso-like sonata, the "Waldstein." If I had \$100 for every false note she struck in this sonata alone I should never need to write another criticism.

Worse, however, was the reading of Chopin's B flat minor Sonata, which was lacking entirely in feeling, poetry and color, all of which just this work demands much more than the two preceding ones.

Two sympathetic artists are the sisters Julie and Ilse Müllerhartung from Weimar, by the way nieces of Carl Schurz, and one of whom, the mezzo soprano, Julie, visited the United States some eight or ten years ago, where she achieved quite some success as a concert singer of taste, endowed with a well trained, if not exactly a very melodious vocal organ. Among her selections on the occasion of a joint entertainment the sisters gave at Beethoven Hall I noticed a rarely heard and anything but cheerful song, "Die Löwenbraut" ("The Lion's Bride"), by Schumann; three very innocuous Lieder, by Count Hochberg and Waldemar Sacks; the excellent accompanist's well written song, "Mond auf deine Silberstrahlen," which was encored. Miss Ilse Müllerhartung excelled in recitations, partially of a pathetic and some of a gay character, and both sisters were much applauded by a fashionable audience.

There before a large audience, and apparently still greater sympathy, our petite and graceful young countrywoman, Miss Marguerite Melville, essayed the heroic task of performing at one session three big concertos for piano with orchestral accompaniment. I should designate the undertaking as heroic, even in case a much more robust male artist were the performer; I call it cruel, however, when the pianist is of so slight, girlish and frail a constitution as seems that of Miss Melville. There is a society for the prevention of cruelty to animals in existence—why do we not also have one for the prevention of cruelty to human beings? Miss Melville's teacher, although assuredly he meant it for the best, would be one of the first to be called to account. As a first-class pianist himself and a pedagogue of merit and experience he certainly must have known that the Beethoven "Emperor" Concerto alone went beyond the physical forces of his talented pupil. What he could not foresee, however, was the circumstance that besides the Philharmonic Orchestra accompanied more slovenly on this occasion than it ever did before.

Luckily the Chopin F minor Concerto was more favorable to the display of Miss Melville's musicianly tender and poetic qualities as a pianist. Hence she did much better in this work than in the Beethoven E flat Concerto, in which she was overhandicapped in every direction. I liked most the really musical reproduction of the recitative episode in the larghetto, but also the final rondo was reproduced with grace and spirit. More of both these qualities was exhibited in the reproduction of the Saint-Saëns G minor Concerto, the piquant Allegro Scherzando of which was given

in sprightly style and was much applauded, as indeed were all other of Miss Melville's performances, who at the close of the concert, tired and fagged out as she was, had to yield to the insistent demands of the encore fiends.

I must not forget to mention that though Miss Melville's tone is not naturally a very big one, its quality is pleasing and velvety.

In spite of all these proceedings and the outward success achieved by Miss Melville, I remain more than ever convinced that my original estimate, that this highly talented young woman would in the end turn out a much greater productive than reproductive artist; that—what is especially rare in the case of one of her sex—she would prove a better and more important composer than pianist, is just now being verified by the facts.

Messrs. N. Simrock & Co., the Berlin publishers, sent me a copy of Miss Marguerite Melville's sonata in G minor for piano and violin. This piece made a strong impression on me when I heard it at one of Mr. Boies's class musicales. I said of it then (and feel like repeating my opinion, after studying the printed pages), that it requires no apologies, no footnote claiming consideration because written by a woman. The sonata is virile, melodious and "dankbar" for the instruments. It is brilliant, without offering impractical difficulties, and will never fail to strike an audience on first hearing. It should find a place in the repertoires of all ensemble players.

The first movement begins with a very bold, vigorous theme, announced by the violin, which is used most ingeniously. The polyphonic writing in this movement is so natural that it never impresses one as being involved, although most all known forms of contrapuntal treatment are resorted to. The second theme of this movement is in D major, and it is as great a contrast to the first theme as could well be imagined. Still it enters without in the least disturbing the flow. It is as naïve as the first theme is bold.

The second movement is a combination of adagio and scherzo, Miss Melville having very skillfully introduced or rather, interpolated, as a trio in her adagio movement. Slow movements mostly try the souls of mediocre composers, but this young lady succeeded in making hers the crown of her work. The second presentation of the adagio (after the trio) is so different from the first and so fresh, that it affords real satisfaction. It fulfills the requirements of conventional form and at the same time throws a new light upon the theme.

The third is a genuine closing Satz, with a rushing first and a beautifully melodic second theme.

The sonata is dedicated to Henri Marteau, who will play it in New York on his next visit to the United States.

The Bohemian composer Dvorák was unquestionably recognized and also esteemed at his full value much earlier in progressive New York than he was and still is in the musically much more conservative capital of Germany. Only a few years ago so eminent a critic as Tappert spoke of him as "der böhmische Rastelbinder," and when I broached the subject of the then new symphony in E minor, "From the New World," the irascible old gentleman said to me that he was glad he did not need to hear it, and, in fact, the work (except at a Philharmonic popular concert) was never performed here until last Friday night, when Oscar Nedbal, a member of the Bohemian Quartet, conducted it at a concert, the program of which was made up exclusively of works by Antonin Dvorák.

It was, however, the same with Tschaiakowsky, whose symphonic works were all but unknown here when I settled in Berlin, now nearly eight years ago, and were not appreciated by the public on the rare occasions when one of them appeared upon a concert program. Not until Nikisch interpreted the awe inspiring Pathetic Symphony of the "Russian Beethoven" did the public, and for that matter also the music critics, recognize the greatness of Tschaiakowsky, which New York and Boston acknowledged more than a decade earlier. But lately something like a perfect Tschaiakowsky craze has set in here, and hence I have hopes that Dvorák, without wanting to compare these two composers, will ultimately be given that amount of honor which he deserves.

A good beginning was made at the afore-mentioned concert, the program of which was interesting and variegated. It opened with the symphony "From the New World," about which important work it is unnecessary for me to say anything, as it was authoritatively reviewed in these columns several years ago. I can state, however, that in its excellent performance by the Philharmonic Orchestra, under Oscar Nedbal's circumspect guidance, it made a deep impression upon the audience and likewise upon the critics. Still more was this the case with the symphonic poem, "Die Waldtaube" ("The Dove of the Woods"), composed in 1898, and Dvorák's op. 110, which I consider the ripest of all of his works I have so far heard. In point of invention, orchestration and

facture it is a masterwork, and as a piece of program music a perfect illustration of the weird ballad of K. Jaromir Erben, to which it owes its name.

The Dvorák violin concerto, which, though somewhat diffuse, is a much more valuable work than either his piano or his 'cello concerto, was remarkably well performed by the leader of the Bohemian Quartet, Karl Hoffmann. Between the orchestral numbers Mrs. Ida Ekman, a highly gifted Finlandish soprano, about whom I wrote before, sang two groups of Dvorák Lieder, among which the folksongs from op. 73, with their Slavonic national flavor, pleased the audience most. The concert closed with a brilliant and fiery performance of Dvorák's "Carnival" Overture, which I cannot count, however, among that master's best or most important works.

The best and also the most important concert of the week was the third and last one of the Philharmonic Chorus, which first and foremost of Berlin's choral societies gave, under Prof. Siegfried Ochs' direction, a reproduction of Berlioz's "Requiem," which I consider unique of its kind. At least I can remember no other performance of so difficult and pretentious a choral work by so large a body of singers which was approximately as flawless in intonation, refined in shading and precise in rhythmic execution. This was, if I mistake not, the fourth performance of Berlioz's chef d'œuvre by the Philharmonic Chorus within the last three years, and it drew as its predecessors an immense and highly enthusiastic audience.

The outbursts of applause after the "Tuba mirum" were almost as explosive and powerful as the sounds of this most obstreperously orchestrated of all musical pieces itself. Some of the Berlin critics treat the work as if it were a novelty, and speak of just this episode as if it were a piece of hollow Meyerbeerian Fackeltanz or of the same master's operatic music. But this surely is doing Berlioz a great injustice, for even if the musical contents of the "Tuba mirum" and other portions of the "Dies irae" are not of as elevated an invention or of as artful polyphonic workmanship as some other portions of the "Requiem," they are highly dramatic, tonally tremendous and intensely descriptive of the horrors of the final day of judgment.

Such beauties, however, as are contained in the six-part à capella chorus impresses me with their admirable polyphony, and the divinely orchestrated (the effect upon me is that of a heavenly sky blue color, like in the Vorspiel to "Lohengrin") "Sanctus," with its lovely tenor solo (finely sung by Paul Kalisch), should be sufficient to secure for the work the highest esteem of all music lovers. This was my estimate when I heard the "Requiem" of Berlioz for the first time in New York under the late Dr. Leopold Damrosch's baton some twenty years ago, and it has remained so, or rather my predilection for this work has increased with every further reproduction I have listened to.

Prof. Dr. Martin Blumner, for many years director of the Berlin Singakademie Chorus, has tendered his resignation on account of continuous ill-health. He was born on November 21, 1827, at Fuerstenberg, in Mecklenburg, and since 1845 was a member of the at that time already renowned choral organization. In 1853 he became its second conductor and remained in this position until 1876, when the composer Grell, who was first director, died. Then Professor Blumner was elected first conductor, and thus has given fifty-five years of continued and arduous service in behalf of his society. Nothing definite is as yet known regarding his successor.

Siegfried Wagner is in Berlin, superintending the final rehearsals for the first production of his opera "Der Baerenhaeuter," which will take place at the Royal Opera House toward the end of the coming week.

Three more composers of importance were in Berlin at the same time. Mascagni passed through the German capital on his way to Russia, where he will demonstrate within the next few days his capacity for drawing big crowds, who want to see the world renowned composer of the "Cavalleria Rusticana," and his incapacity for conducting a concert.

Ludwig Schytte, the Danish composer, who resides habitually at Vienna, seemed lost in such deep meditation on Potsdamer street that he did not notice my hailing him from a street car. I would have jumped off in order to greet him and shake hands, but I feared that I might

possibly disturb him in the conception of an immortal musical idea, and that of course would never do.

Christian Sinding's shining spectacles and intelligent blond face I espied at last night's reproduction of Berlioz's "Requiem." I also saw Siegfried Wagner there, and wondered what he thought of the instrumentation, which Hector Berlioz wrote before he knew any of Richard Wagner's scores.

The Royal Opera House will present the cycle of the "Nibelungen," newly studied, one week after the premiere of Siegfried Wagner's "Baerenhaeuter." The first performance of Saint-Saëns' "Samson and Delilah," however, has been postponed until the middle of May by request of the composer, who wants to superintend the rehearsals of his opera and cannot arrive in Berlin till the latter part of April or the beginning of May.

Hermann Spielter's choral work, "Die Wallfahrt nach

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Kevlaar," which was first produced at a concert of the New York Liederkreis, has now been accepted for performance also by the Cologne Maennergesangsverein.

Some Berlin papers recently published the rumor that with the beginning of the season of 1901, when Director Claar's contract at Frankfurt was terminated, the position of director of the Frankfurt Opera House and Comedy Theatre would be assumed by Privy Councillor Henry Pierson, director of the intendency of the Berlin Royal Theatres. I had an interview with that gentleman last night and he declared all these rumors were idle gossip, not in any way founded upon fact.

After I had left Mr. Pierson I met at the Royal Opera House Willy Schütz, the brother of Madame Litvinne and the brother-in-law of the De Reszkes. He was present here in the interest of these parties, leaving for Breslau on the night train, where he intends arranging with Director Loewe for a renewed appearance there of Madame Litvinne, who may also shortly be seen in Berlin in the part of Isolde and perhaps some others of her Wagnerian roles. Upon his return to Berlin Mr. Schütz will try to conclude with Count Hochberg an arrangement for some guesting appearances of Jean de Reszke, who has never yet sung here. It is intended that he should come to Berlin immediately after the close of Mr. Grau's American operatic season, and that hence the tenor may be heard here in the early part of spring.

Manager Henry Wolfsohn, of New York, informs me that the negotiations with the General Intendency regarding Sousa and his band's appearances in Berlin have been completed to-day and contracts signed. Sousa and his band will play at the New Royal Opera House (Kroll's) from May 20 to 27 inclusive. Then the German tour is laid out as follows: Hamburg, one week; Bremen, two days; Hanover, two days; Magdeburg, one day; Leipzig, four days; Dresden, four days; Nuremberg, one day; Munich, four days; Wuerzburg, Stuttgart, Carlsruhe, each one day; Frankfurt, two days; Wiesbaden, one day; Duesseldorf, two days; Cologne, four days. Then back to Paris for two weeks, and later on the band will return to Germany for a tour of the different watering places.

Besides making these arrangements together with Colonel Hinton, who to-day left for Paris, Manager Wolfsohn

has concluded negotiations with Fritz Kreisler, unquestionably one of the most gifted of the young violinists of our day, and with Prof. Hugo Becker, one of the world's great violoncellists, for a concert tour in the United States next season.

Mr. Wolfsohn and his charming daughter will leave Berlin early next week to return to New York. [The parties have reached the city.—Ed.]

Other callers at this office during the past week besides Mr. Wolfsohn were Prof. Reinhold L. Herman, who next week will conduct here a performance of "La Damnation de Faust," by Berlioz; Miss Vera Maurina, the talented young Russian pianist; Miss Sylvania and Kirk Towns, two American vocalists, who will concertize here to-night; Miss Rita Elandi, from Cincinnati, and Albert Wolfgang, an operatic and concert tenor, who is about to embark for New York.

O. F.

Berlin Music Notes.

THE second recital of the young pianist, Ossip Gabrilowitsch, was an artistic success. The principal numbers on the program were: Schumann's "Carnival," the A flat Polonaise of Chopin and the "March Militaire" of Schubert-Tausig. There were a number of smaller compositions by some of the modern Russian and Polish composers, one of which was a pretty little "Valse Lente" by Gabrilowitsch.

The "Carnival" was very poetically interpreted, and the "March Militaire" and Polonaise were played with a great deal of dash and spirit.

On the same evening I attended the vocal recital given by Eugen Gura. It was the occasion of the fiftieth song evening that Mr. Gura has given in Berlin since his first appearance here in 1887.

The third subscription concert of Florian Zajic and Heinrich Gruenfeld took place at the Singakademie on Saturday evening.

Prof. Sigmund Burger, a cellist from Budapest, gave a concert at Bechstein Mall, assisted by Helene Staegemann, vocalist. The cellist does not possess a very sure technique; in one place where he had a great many harmonics to play he did not get one right. His playing of the Andante from the Schumann cello concerto was very creditable, however. The lady has a small voice, which was not unpleasant in soft, quiet pieces. She is the daughter of the director of the Leipzig Opera House.

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Henry Wolfsohn's Attractions.

Season 1900-1901.

HENRY WOLFSOHN, who has just returned from Europe, made the following important engagements for the ensuing season:

Fritz Kreisler, the Austrian violinist.
Hugo Becker, the German cellist.
Clara Butt, the English contralto, traveling with her own company.

Mr. and Mrs. Georg Henschel, recital tour as far as California.

Miss Maud Powell, the American violinist.
Augusta Cottlow, the young American pianist.

Madame Adele Lewing.

"Fair Rohtraut," the song for which Madame Lewing received the first prize from the *Record* as the best song for concert use, has been published and will undoubtedly prove a valuable addition to program makers. Madame Lewing is well known as a pianist, having played in many of the principal cities of this country, as well as in Europe. Among the compositions she has already published may be mentioned, for the piano, "Prelude," "Scherzino," "Canzonetta," "Gruss," "Children's March," "Children in the Woods," "Legend," "Old French Dance," "Meditation," "Romance," "Song Without Words," "Berceuse" (violin obligato). For the voice Madame Lewing has written, in addition to "Fair Rohtraut," her prize song, "Proposal," "Wanderer's Night Song," "Springtime," "Love Song," "By the Rhine," "Winter Night," "Evening Song."

Pan-American Exposition.

The *Illustrated Buffalo Express*, of March 18, devotes several pages to pictures of the proposed buildings and some of the commissioners. This exposition is to take place at Buffalo from May 1 to November 1, 1901.

Among the buildings will be one especially devoted to music. This building is to be 150 feet square, and will contain a large music hall. The building where musical instruments will be displayed will probably be the Manufactures and Liberal Arts Building, which is 500 feet by 350.

Considerable space is devoted to music gardens, where band concerts will be given.

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Musical People.

Prof. T. Daniel has been appointed vocal instructor in the Utica School of Music.

A recital was given at Columbus, Ohio, on the 15th, by the Capital School of Music.

Dr. Th. Thoresen and Miss Macgeorge participated in a concert at Red Wing, Minn., on the 23d.

The thirty-ninth recital of the Mendelssohn Society was held at Columbus Hall, Ovid, N. Y., March 19.

The monthly recital by the pupils of Prof. W. S. Columbus took place recently at Battle Creek, Mich.

Pupils of Miss Harriett B. Schadel gave a recital at the Presbyterian Church, Warren, Ill., early in the month.

A concert was held at College Chapel, McPherson, Kan., March 16, under the direction of Professor Muir.

A recital was given by pupils of Professor Hathorne and Mr. Morphy, March 12, in Normal Hall, Pottsdam, N. Y.

The piano pupils of John R. Stevens gave a recital in Williams' Hall, Corning, N. Y., on the afternoon of the 17th.

A musical recital was given on the 15th at the Norfolk (Va.) Conservatory of Music by the pupils of the conservatory.

March 9 the pupils of the Wellsville Conservatory of Music, Mrs. Robertson, director, gave a recital to their friends.

It is rumored that a morning musical club is soon to be organized among the musically inclined ladies of Middletown, N. Y.

Miss Estelle Morley, soprano, a pupil of Herve D. Wilkins, Rochester, N. Y., sang at a concert at Ontario, N. Y., recently.

Mrs. George Bailey, and J. D. Clark were soloists at a concert given at the residence of W. W. Morris, Eureka, Kan., on the 16th.

Miss Banks' piano pupils gave a recital at the Vocal Club rooms, Northampton, Mass., on the 10th to an audience of about 150.

The Aurora (Ill.) Orchestra Club, composed of thirty of Aurora's best musicians gave its first public concert at the opera house March 8.

Miss M. Louise Bennett was the soloist and Miss Florence Marshall, the accompanist, at a concert given recently at Portsmouth, N. H.

Mr. Carl G. Schmidt gave the first of his piano recitals at his residence, 81 South street, Morristown, N. J., on Wednesday afternoon, March 21.

The second pupils' recital given by the music class of Mrs. C. W. Albany took place at her home, on St. Catherine street, Louisville, Ky., recently.

The announcement is made that Ben Franklin and Mrs. Jean Lyman-Cooper will take part in the concert of V. W. Smith on April 26 at Troy, N. Y.

Miss Bertha McClench, who has a large class of piano pupils in Gardiner, Me., gave a recital of advanced pupils at her home, in Hallowell, on the 10th.

The music class of the new Ebenezer College, Cochran, Ga., under the direction of Mrs. Z. V. Peacock, gave a recital in the college chapel early in the month.

A piano and song recital was held March 15, in the University Chapel, Wooster, Ohio, by Miss Augusta Bricker and Miss Rilla Lee, of the musical department.

An excellent program was rendered March 8 at the recital given by the Northwestern Conservatory of Music and Elocution, in the Holland block, Spokane, Wash.

A piano recital was given by Miss Esther Washburn, assisted by Mrs. Robert E. Harris, Jr., soprano, at Grant Weber's Studio, 1711 Grant avenue, Denver, Col., March 16.

The Musical Club is a recently organized association in Norfolk, Va. Its first meeting was held at the residence of the president of the club, Mrs. Edward E. Palen, on Yarmouth street.

Miss Mary S. Envall, of the Knox Conservatory of Music, Galesburg, Ill., gave her graduating piano recital before a large and appreciative audience in Beecher Chapel early in March.

The fifth vocal recital under the auspices of the Hartford (Conn.) School of Music, was given on the 16th at Hosmer Hall by Mrs. Charles S. Langdon, assisted by Miss Sarah H. Hamilton.

Mrs. Aborn F. Smith, Miss Louise Kaneen, C. C. Perkins and Edward Chappell, members of the First Baptist church choir, of New London, Conn., sang at a concert in Poquonoc on the 15th.

The Mozart Glee Club, of Canton, Ohio, under the direction of Miss Sarah Lavin, on the evening of March 27,

March 19 The Rockingham
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My dear sir:-

I feel that it is only fair to you to acknowledge the vast advantage, over all other sources, of advertising in the Musical Courier. I have had a cord announcement my Frolic School in your paper about one month, & during that time many applications have come to me, not only from points all over America but Germany & England also. This is too good work to pass unnoticed. Command me to the Musical Courier if you wish to reach the four quarters of the globe. - Truly truly
Max Bendix

sung Gounod's "Gallia." Miss Rachel Frease, soprano, and Ewald Sontum, of Cleveland, appeared.

The course of music study adopted by the Emma Willard School, of Troy, N. Y., is divided into five grades—Fletcher method (simplex and kindergarten), elementary, preparatory, intermediate, and advanced.

The following officers were elected for the Fin de Siècle Circle, of Frankfort, Ind.: President, Miss Mable Salisbury; vice-president, Mrs. R. L. Johnson; secretary, Mrs. J. D. Fortune; treasurer, Mrs. A. Jones.

The faculty of the music department of the Highland Park College, of Des Moines, Ia., gave a concert at Oskaloosa, Ia., on the 16th. Wendell Heighon, Mr. Nagel, Mr. Heft and Mr. Hadley gave the program.

The Phillips Exeter (N. H.) Glee Club has elected the following officers for the ensuing year: President, William H. Woods; vice-president, W. L. Dougherty, secretary and treasurer, Harry T. Adams; accompanist, W. H. Cook.

Mrs. Kate Marvin Kedzie, Director of Matinee Musical Chorus, of Lansing, Mich., has been invited to have her chorus sing at the next meeting of the Michigan Music Teachers' Association, which is to be held at Port Huron, June 26, 27, 28.

At the Hiram (Ohio) College Conservatory of Music, of which Eugene Feuchtinger, A. M., is director, an artists' recital was given Thursday evening, March 15: Miss Florence E. Blackmarr, pianist; Mrs. Lulu Burnette Rhodes, soprano.

The Schubert Trio, of Cleveland, Ohio, a new organization, composed of Mrs. Frank Rigdon Williams, piano; Philip Steinhäuser, violin, and Rudolph Speil, violoncello. The Fortnightly Musical Club, of Crown Point, Ind., held its last meeting with Mrs. A. L. Salisbury.

The Conservatory of Music, of Denver, Col., will award to talented and advanced students \$700 in scholarships for the year ending January 1, 1901. The departments in which the prizes are offered are—Piano, first and second prize; voice, first and second prize; violin, first prize; elocution, first and second prize.

N. Strong Gilbert, organist, of Kansas City, Mo., assisted by Miss Georgia Howlett, soprano; R. K. Pier-son, tenor; Herbert Sisson, accompanist, gave a recital in that city on the 6th and at Leavenworth, Kan., on the 9th, when Miss Howlett, Miss Henderson, and Miss Chadborn were the assisting artists.

The Cleveland (Ohio) School of Music, Alfred Arthur, director, gave a concert of compositions of Alexander Von Fielitz, March 21. Those taking part were Z. V. Wile, Ida Stewart, Mrs. J. M. Didero, Mrs. W. B. Mumford, George H. Wagner, Maud Maxson, Ida Stoll, Lulu Garvin and Rial Roberts.

The Arion Glee Club gave a concert in Association Hall, Trenton, N. J., on the 15th. In the absence of Professor Gregory, the concert was conducted by Walter West. Miss Sadie T. Grapel, of Red Bank, soprano; Giovanni Setarn, of Philadelphia, harp, and T. Stuart Hill, violin, were the soloists. The accompanists were Prof. C. W. Pette and Miss Ada Dalrymple.

Several months ago a choral society was organized at the Steel Works Club, Joliet, Ill., at the instance of F. M. Savage. The club offered its members every possible advantage in a musical line, and when the class was first started it was only intended for the benefit of the employees of the Illinois Steel Company and their families, but has now been thrown open to the entire community of Joliet.

A musical and literary program was given at the annual meeting of the History Club of '82, at Independence, Mo. Its officers and active members are: Mrs. J. D. Clough, president; Mrs. L. D. Lindsey, vice-president; Mrs. F. P. Dolsen, secretary and treasurer; Mrs. H. M. Beardsley, Mrs. N. Cobb, Mrs. W. J. Cook, Mrs. T. Queal, Mrs. M. A. Thomas, Mrs. O. C. Price, Mrs. J. H. Casey, Mrs. I. S. Todd, Mrs. A. E. Osell, Mrs. M. Coppinger, Mrs. Walter Richards, Mrs. F. B. Dolsen, Mrs. Paul Beardsley,

Mrs. A. J. Poor, Mrs. G. W. Robinson and Mrs. J. W. Stone.

The first of a series of three musicales will be given by W. T. Harris and his vocal students on April 3, at the Y. M. C. A. Auditorium, Grand Rapids, Mich. A short song recital will be given, followed by a production of "The Crucifixion" by a chorus of thirty voices. The soloists will be as follows: Messrs. Harris, Burbidge, Fisher, Cole, Hensen, and Curdy. John A. Dailey will act as accompanist.

For the past several seasons Frank H. Simms, organist of St. Paul's Church, in New Orleans, La., has been giving monthly complimentary recitals in that church. It is said that Mr. Simms is an artist of high ability, possessing not only a fine digital and pedal technic, but a thorough sense of refinement and delicacy in his method of registration and shading, while his playing is exceedingly clean and free from any blurring effects.

The Cosmopolitan Club, of Newburgh, N. Y., gave a Mendelssohn tea on the afternoon of the 12th. Miss Jenny May Wickes, a teacher and organist at Garrison's, was one of the soloists. Others taking part were Miss Charlotte C. Wilkinson, W. H. G. Repp, Miss Grace Smiley, Miss Louise Virginia Gorse, Miss Elizabeth Courtney, Miss Mapes, Miss Cronin, Miss Wells, Miss Gordon, Miss Laid and Miss Ritchie.

Following is a list of the compositions which the chorus will give at the music festival next fall: "Golden Legend," Sullivan; "Hallelujah Chorus," from "The Messiah," Handel; "Battle Hymn," W. R. Chapman; prayer and finale from "Lohengrin," Wagner; chorus from "Aida," Verdi; chorus and ensemble from "Faust," Gounod; chorus and ensemble from "Carmen," Bizet; chorus and ensemble, "Martha," Flotow; quintet from "Martha." One selection has not yet been chosen.

The first of a series of concerts to be given by the Memphis String Quartet occurred on the 13th in the Beethoven Club Hall, Memphis, Tenn. The hall was well filled, the audience being appreciative and encouraging. The Memphis String Quartet is a recent combination of local musical artists, and is composed of William Saxby, Jr., first violin; Paul Schneider, second violin; H. E. Wilcken, viola, and Thomas J. Pennell, violoncello. Prof. George Gerbig assisted as pianist and Frank Steuterman on the harp.

The members of the Stonington (Conn.) Choral Union have decided to donate to the Stonington Free Library the funds now in the hands of the treasurer. Had this balance been distributed among the members of the Choral Union, the amount received by each would have been trifling, as there is a large membership. The original balance was about \$125, which has been on deposit for a number of years. The action of the Union is warmly commended by everyone, and the Free Library is substantially benefited.

The term recital of the Cornell College Conservatory of Music, Mount Vernon, Ia., was given Wednesday evening, March 14. The program was an interesting one, and the recital proved a fitting close for the series of excellent rehearsals which have been given during the term. The pupils who have appeared at previous recitals showed marked improvement as a result of the term's work. Those who made their first public appearance did so creditably. Under Charles H. Adams' direction the conservatory is doing high-grade work, and is having a very prosperous year.

The Pilgrim Orchestra, of Cleveland, Ohio, is composed of John G. Jennings, president; James Boggs, secretary; Roy Boffemyer, member executive committee; Dr. L. L. Bosworth, librarian; B. L. Robbins, assistant; Rudolph Berliner, leader; Miss Gertrude J. Shaw, John Ortl, A. K. Haskins, L. L. Bosworth, F. L. Yost; Miss S. Mendenhall, J. P. Witt, Herbert S. Coates, Edwin W. Staebler, B. L. Robbins, B. T. Vance, James Boggs, Roy Boffemyer, M. L. Mowen, R. C. Carmon, J. F. Wendt,

George D. Dean, George S. Humphries, Henry Straley, J. G. Jennings, E. E. Emerson, M. H. Patch, J. W. Hubbard and P. J. Arndt.

The Southern Conservatory of Music, Durham, N. C., has just inaugurated its new building, erected at a cost of nearly \$30,000, through the generosity of B. N. Duke, of that place. Prof. Gilmore Ward Bryant is at the head of the conservatory, which has, in two years of its existence, proved its value and necessity by the crowded condition of its first home, which necessitated the building of this large and handsome conservatory. There are now over one hundred pupils studying in this institution, and the faculty has been increased from its original three to ten. An orchestra has been organized, and the conservatory affords all the requisites for a thorough musical education.

The initial concert by the Men's Choral Club, of Elmira, N. Y., occurred on the 15th, in the South Side Baptist Church. The club will give a second concert after Easter. The officers and members are: L. E. Crane, president; H. T. Elmore, vice-president; G. W. Reynolds, secretary; J. G. Sargent, treasurer. First Tenors—E. W. McKibbin, G. W. Reynolds, J. F. Brighton, C. D. Hildreth, J. B. Weeks, Herbert Swayze, T. J. Reynolds, R. G. White, J. S. Dailey. Baritone—W. W. Peterman, W. S. Drake, William Wintermute, H. C. Kirkpatrick, J. W. Banks, L. D. Burnette, S. A. Fennell, T. B. Mathews, R. J. Lane. Second Tenors—L. E. Crane, T. B. Delo, H. F. Lundy, W. M. Payne, F. J. Bussan, S. S. Utter. Basses—J. G. Sargent, G. C. Wilder, H. T. Elmore, L. H. Sargent, P. B. Kelly, L. E. Wright, C. P. Gerould, R. A. Hall, Jr.

Louisville, Ky., Items.

THE Temple Choir, of Louisville, Ky., consists of Karl Schmidt, organist and director; Miss Flora Marguerite Bertelle, soprano; Mrs. Dobbs, alto; Jos. Simons, tenor; Douglass Webb, bass, and John Surman, violin. Miss Bertelle has been the soprano for six years and a half, ever since she arrived from New York to assume the position.

The Philharmonic Orchestra, of Louisville, consists of forty musicians, under the leadership of Karl Schmidt. At their first concert, March 6, George Hamlin, as soloist, was a great success. The second concert will occur April 4. Miss Flora M. Bertelle will be the soloist on this occasion.

Osborne McConathy, who succeeded Mr. Shackleton (deceased) as leader of the Louisville May Festival Chorus, has given much satisfaction by his conscientious reading of the different works to be performed. In addition to the artists already engaged, arrangements are pending with a soprano, whose name will be published as soon as the negotiations are ended.

Katharine Kautz.

MISS KATHARINE KAUTZ gave a piano recital in Centennial Hall, Albany, N. Y., on the evening of the 20th. The critics of that city have the following to say:

Miss Katherine Kautz scored a very brilliant triumph last evening. The audience was composed chiefly of the social set of the city, who are very much interested in the young artist. As to the rank of Miss Kautz as a pianist, those who criticize with authority place her in the front rank with the leading artists of the world.—Daily Press.

Her playing was a revelation of that rare and excellent gift—touch. Her interpretation of musical thought gave evidence of that possession even rarer and more exquisite—personality. Her technic is one of the marvels made up of conscientious hard work and good teaching.—The Argus.

Her fingers were like jewels. They leaped, they flew, they flashed through the chords or dropped in play as carelessly as petals fall from a cherry bough. Such ease, such dexterity, such fine flowers of embroidery, and such exquisitely limpid, bird-like notes surely would be hard to equal. And it was not merely a display of technic—the soul of the artist, the poetry of the musical thought were in every phrase.—Albany Evening Journal.

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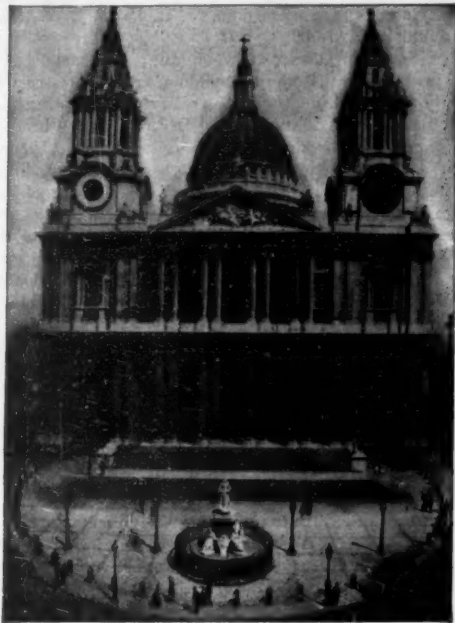
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LONDON, March 9, 1900.

THE Philharmonic Society commenced its new season a couple of days ago. As it was started in 1813, it has a long career behind it, in which it has had many ups and downs. For years it was the only society that gave real concerts, and did good work in making the English acquainted with great composers and executants. During this long period it has had as conductors almost all the best known foreign artists, of whom Mendelssohn, Moscheles, Costa, Spohr, Gounod and Wagner are the most famous. The season when the latter conducted (1855) was the most disastrous on record.

In 1862, when its jubilee was celebrated, there was a proposal made to dissolve the society. The cause of this was the difficulty of members of the orchestra reconciling their duties to the Philharmonic with their duties to the Italian opera, and no fewer than forty-seven performers left the old Hanover square rooms. But it recovered and is still flourishing, thanks to its readiness to adapt itself to the altered conditions of music. As will have been seen by the specimen already given to the list of conductors, there was little encouragement given to native conductors; and, as the foreigners preferred works of their own composition, there was equally little encouragement for the native composer. For this reason Mr. Cowen, some years ago, resigned the conductorship, which he resumed last Wednesday. The only important "gast" this season will be Dvorák.

Some years ago the teachers of music, who have always been the chief supporters of the Philharmonic—which are, indeed, the only performances many of them attend—demanded long programs, made up for the most part of familiar works, novelties being more or less avoided, except in the case of some really great composition which had

never before been heard here. This year the programs have been cut down to very low proportions, and it is hoped thus to gain ample time for due rehearsals. The Philharmonic considers two rehearsals quite enough, an allowance which a German, I fancy, would not consider adequate.

The program on Wednesday night comprised Tschai-kowsky's "Symphonie Pathétique," which was, on the whole, satisfactorily rendered, especially the third movement; Beethoven's Concerto in E flat, I need not say admirably given by our old friend, Teresa Carreño, and the Finale to "Die Walküre," which, whatever purists may say about Wagner in the concert room, seemed to please the audience. So much is all that need be said about three-fourths of the program. The other was a novelty, a dramatic overture, by Otto Manns, a nephew of the Manns of the Crystal Palace. It was conducted by Mr. Cowen, but Mr. Manns was ready and waiting to bow his thanks for the applause which followed at the conclusion. As he is a German and educated in Germany, the work is technically all right, but shows many traces of what troubles Young Germany so much—the influence of Richard Wagner. For the rest of the season we are promised a series of pianistic celebrities.

The "Pops" began their forty-third year with its 1,500th performance. For a long time the mainstay of the Pops was the finest quartet in Europe—Joachim (or Madame Neruda), Ries, Strauss and Piatti; but the cry of "toujours perdrix" was raised, and the management sought to appease the malcontents by producing a succession of pianists. The experiment, however, is not very successful, and the Pops must either amend their ways or pass into innocuous desuetude. On this occasion Halir, Inwards, Gibson and Becker rendered satisfactorily Beethoven's F minor Quartet (op. 95). Miss F. Davies played some Chopin preludes and took part with Becker in Brahms' piano and cello Sonata. At the conclusion the National Anthem was sung.

The Royal Choral Society on Ash Wednesday felt called upon to give Gounod's "Redemption" which, as Hallé said, is a dull work, very monotonous. Mme. Albani on the same day of mourning gave a concert; the program, of course, contained bits of Rossini's "Stabat Mater," air from "Elijah," and Gounod's "There Is a Green Hill." The concert seems to have been organized to advertise a new harmonium. On the first Steinway Hall was devoted to two infant prodigies, of whom the less said the better.

The Crystal Palace produced a new symphonic poem by Josef H. Holbrook. It is entitled "The Raven" and the general verdict was "Never more." The next novelty promised is a Walt Whitman Symphony in C (amden) minor, by William Henry Bell, the composer of the "Canterbury Tales." Percy Betts writes respecting the forthcoming work that it is almost of the "heavenly length" of Schubert's great Symphony in C. Indeed, it lasts but five minutes short of the hour, and although said by those who have heard it at rehearsal to be a composition of marked ability, it is so long that Mr. Manns has been compelled to omit the second movement, viz., a "Humoresque," with variations on an original theme and waltz finale. The symphony is not "program" music, but it bears as motto Whitman's lines "To Mine Own Folk," and the opening allegro is to a certain extent influenced by the American poet's "Song of the Broad Axe." The second movement is omitted, while the third, entitled "Elegy," was doubtless suggested by the "lovely and soothing death," which has already formed the subject of an English cantata. It starts with a mournful subject, given out alternately by horns and woodwind, and followed by a funeral march, with a brighter cantabile second subject, the music, after much development and varied treatment,

ultimately dying away till it becomes inaudible. The last movement is optimistic, and the coda may suggest "The show passes, all does well enough of course." The symphony is dated September 11, 1899.

Frederic C. Baumann.

ONE of the important concerts that have taken place in Newark this winter was that given by Frederic C. Baumann on the evening of March 1. The program was played by Mr. Baumann without assistance, quite a novelty in that city, where concerts by resident pianists usually have other artists assisting.

The program shows the high quality of the work done.

Aria, F minor.....Pergolesi-Joseffy
Gavotte.....Händel
Sonata, op. 26.....Beethoven
Carnival, op. 9.....Schumann
Moment Musical.....Schubert
Valse, op. 64, No. 2.....Chopin
Etude, op. 25, No. 1.....Chopin
Rondo Capriccioso, op. 14.....Mendelssohn
Barcarolle.....Liszt
The Nightingale.....Liszt
Serenade, Thou Art Like Unto a Flower.....Baumann
(Transcription. New. First time.)

Polonaise, A flat.....Baumann
Romance, op. 44.....Rubinstein
Staccato Etude (by request).....Rubinstein

All the critics paid high tribute to Mr. Baumann, both as a pianist and composer:

Mr. Baumann's own three pieces were very well received. The transcription of the song, "Thou Art Like Unto a Flower," was played for the first time. It is an effective piece of writing. The Serenade is delicate and graceful and the Polonaise is brilliant.

Mr. Baumann plays with grace and purity of tone. The melodies are always well sung out, and his dynamics are well calculated and judicious.—Newark Sunday Call.

Mr. Baumann played from the first number an aria in F minor, by Pergolesi-Joseffy, through the difficult program to the last number, a brilliant Staccato Etude, by Rubinstein, with delightful touch, admirable pedaling and excellent command.

Mr. Baumann played three selections of his own last night, a Serenade, a transcription of the song, "Thou Art Like Unto a Flower," and a Polonaise in A flat. The peculiar triple rhythm of the latter was rendered with a spirit and dash, properly softened and subdued at times, that won merited applause.—Daily Advertiser.

Mrs. L. P. Morrill.

ONE of Mrs. Morrill's pupils, Mrs. Thomas Young, Jr., has studied abroad with the leading teachers, as well as with several in this country. She has an exceptionally fine voice, of great range and beautiful quality. In a recent interview with Mrs. Young, she said that she had "nowhere found such fine work as with Mrs. Morrill." She also said that "in the short time she has studied with Mrs. Morrill her progress has far exceeded anything she has hitherto done in all the time she has studied."

Mrs. Young is a fine student, and will undoubtedly make a great success when she appears, which she intends doing as soon as Mrs. Morrill thinks her ready.

Mrs. Morrill will take a limited number of pupils for the summer, so that pupils desiring to study during June, July and August should consult with her at once, as only a few students will be taken, and they must be earnest workers. Mrs. Young will accompany Mrs. Morrill to the country and continue her studies through the summer.

Florence Traub's Recital.

MISS FLORENCE TRAUB, a pupil of Mrs. A. K. Virgil, will give a piano recital at Carnegie Lyceum, Tuesday evening, April 3.

The Virgil School announces a children's piano recital at Carnegie Lyceum for Saturday afternoon, March 31. The pupils who will take part are Beatrice Pollak, Edna Francis, Isabel Tracy, Margaret Davis, Ethel Maxwell, Hans Bergman and Master Miner Gallup.

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CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Avenue, March 24, 1900.



THE French Opera Company, under the direction of M. Charley, is again with us, and is gradually wearing away the Chicago indifference to foreign opera companies, which for one week of the stay made poor attendance last year.

Then, however, the public was conquered, and for the last three nights the Auditorium was not sufficiently large. Seemingly similar conditions will prevail this year, for the operas as presented are a revelation to the city. Up to the present time on no evening has the attendance been in any way noteworthy, but the promise of the future is good. A three weeks' stay has been contracted for with a further option of one week should the public appreciation justify. It is hoped it may. Such artists, such an ensemble as the French Opera is presenting would be assured of acceptance in any city, and it is greatly to be regretted that the Maurice Grau four year contract for the Metropolitan Opera House in New York precludes an appearance there.

Monday, the opening night, was "La Juive," with Gauthier and Mlle. Clement, the main attractions. A wondrous voice has Gauthier, and immediate was his recognition. Possibly never before was such spontaneous enthusiasm aroused by opera in Chicago. "Romeo and Juliet" was given the second night, and "Salambo" on Wednesday. The last named was for the first time in Chicago, and if not transcendently musically great by its powerful spectacular and dramatic effects won the gratified appreciation of a large audience. "Salambo," by E. Reyer, was produced ten years ago in Brussels, and has been frequently heard in Paris. Very long is the opera, five acts and seven scenes, and the intervening waits are unduly prolonged owing to the elaborate scenery. The interpolation of "La Patrie" ballet was in many ways a pleasant interlude, and it may be stated in the ballet above every other feature is excellence shown by the French Opera Company. Gauthier as Matho gained another triumph, Layolle, the baritone, made a brilliant success, Mlle. Lina Pacary, both vocally and dramatically, left nothing to be desired, and Bonnard and Bouxmann repeated the honors previously obtained, and were all deservedly accorded receptions well worthy their splendid abilities.

Thursday we had time worn "Trovatore," introducing M. Ausaldi, another of this company's tenors. In the aria, "Di Quelle Pira," his high C secured him four encores. Friday was "Faust" and the "Walpurgis Night" ballet, and for to-day, Saturday, "Les Huguenots" in the afternoon and "Aida" in the evening. For "Salambo" alone was the attendance in any way large, and while much was expected for "Aida," many counter attractions, notably a prize fight entertainment, every seat for which was booked, Mrs. Langtry's popular and suggestively strongly immoral "Degenerates," the always successful ten, twenty or thirty vaudeville shows and the counter attractions of Wagner's "Lohengrin" at the Studebaker, worked together to decrease.

On Friday a very necessary change in conductors was made, M. G. de Swert taking M. Vianesi's place. The latter had done much to mar what were otherwise exceptionally brilliant opera presentations.

"La Prophète" is promised during the French opera season, and Reyer's "Sigurd" and "Manon" in the third and last week.

The consolidation of operatic enterprises lately accomplished by Henry Savage and Mr. Grau, will not affect Chicago so much as other cities. It is positively decided that Chicago will not figure on the itinerary of scheduled cities to be visited next season. So English opera can go merrily on in this city of goths and vandals, as a noted foreigner calls Chicago. The question that has been frequently asked is, "How will the new arrangement affect present enterprises here." Will it be the Auditorium or the Studebaker in the years to come? All of which is unanswerable at present.

The new arrangement effectually prevents the French Opera Company from gaining entrance to the Metropolitan in New York, but it is a pity that such an artistic and capable organization must be barred from that great city on account of inability to find a suitable location. The Academy of Music has been suggested, but it seems to be an understood fact that a home for opera can be found nowhere but at the Metropolitan. In M. Charley's French Opera Company there are artists who are not surpassed anywhere in the world. For artistic performance and voice the members of this organization have not been excelled here. There are three tenors, any one of whom can be styled by that usually abused adjective "great." Two sopranos, one bass and a baritone; great artists and their performance on all occasions perfect. Beyond these artists are several of lower rank but all competent, making a thoroughly artistic organization working together in unusual harmony (for operatic singers) and producing novelties. Novelties we require and novelties the French Opera Company provides. The weak spot in the organization is the orchestra, as is the case in most of the other

operatic enterprises. However, this is not difficult to remedy and with this one improvement the Charley French Opera Company could command attention. A noticeable feature about the company is the appropriateness of the stage setting and the attention to the minutest details which add so much to the pleasure of the performance.

Very noticeable, too, has been the thorough popularizing work done by P. F. Campiglio, to whom Chicago is indebted for the presence of the French Opera Company. It will be recalled that he brought the company here last year, an organization absolutely unknown, but before the two weeks' season was completed, everyone was speaking of the wonderful artists and splendid performances given. Whether as advance agent, general superintendent or acting manager, Mr. Campiglio is always the same, a man of rare administrative power, unusually well acquainted with the special needs of every situation that is likely to arise. Moreover, he is at all times a courteous gentleman, whose pleasant manner should add much toward the success of an enterprise infinitely less worthy than the French Opera Company.

One of the briskest bidders at the recent auction sale enforced by the creditors of the somewhat eccentric Evangeline St. Clair O'Neill was a noted bargain hunter not unconnected with the musical profession. Pictures, pianos or pianists he is always on the alert for the favorites of the hour at the least possible price, but this time the biter was bitten. Everything and anything would be bid for, from a carving knife to a clock, perfectly oblivious to the fact that a claue appeared to be organized to bid against him. His oblivion resulted in his obtaining quantities of "bargains" which could be purchased any day at an ordinary store for about one-third of the price he paid.

The production of "A Basso Porto," by Nicola Spinelli, occupied the Castle Square Company at the Studebaker this week. The work was received with some favor, but does not appear likely to attain more than ordinary fame. First of all it treats of the lowest element of life, the story being as unpleasant as revolting, and were the music of the highest order it would be handicapped in obtaining the popularity of other works of the same order.

The artists concerned in the producing were Mr. Pruette, Mr. Davies, Miss Mary Linck, who won the principal success of the performance, and Miss Selma Kronold, the exceedingly clever dramatic soprano, who also scored a big hit.

"A Basso Porto" was followed by "Cavalleria Rusticana," and in this Miss Adelaide Norwood and Miss Golden alternated in the part of Santuzza. Both artists have their own idea of the character, and portray it with equal sincerity, and in their respective ways with great power. Mr. Sheehan and Mr. Forane were both heard during the week as Turiddu. The last named gives a somewhat tame interpretation, but has a good voice. Sheehan was decidedly not at his best, and but for his usual self-complacency and his delicious "king of all I survey" air, one could hardly believe that it was the veritable selfsame Sheehan. He always gives one the impression that the stage of the Studebaker is not sufficiently large. W. W. Hinshaw as Alfio acted and sang intelligently and looked the part well. Miss Grace Belmont gave a charming performance of Lola, although on the opening night she was noticeably nervous. However, this wore off, and she will doubtless prove a valuable addition to the Castle Square Company, as voice and appearance are strongly in her favor. The orchestra this week at the Studebaker has improved, the playing, especially in "A Basso Porto," being considerably in advance of previous weeks. The stage management this week, under the direction of Mr. Temple, was excellent. He superintended the production of "A Basso Porto," and

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much of the success is due to this clever stage manager, who during his stay here made himself extremely popular.

Some comment has been occasioned by the two or three members of the company who feel it incumbent on them to make themselves agreeable to certain members of the audience. Doubtless this is highly entertaining to the participants in this peculiar form of enjoyment, but it is a serious detraction to the performance and one calculated to excite disgust among the more sober minded of the community. If an artist is really intent upon her work she will find little time to bestow attention on the male portion of the audience, and if she is not intent upon her work, then she is of no use to the company. This little habit of cultivating acquaintances in the audience is a growth of late weeks unfortunately.

Ada Markland Sheffield.

Among the sopranos coming rapidly to public notice is Mrs. Ada M. Sheffield, whose pretty voice is excellently cultivated. Mrs. Sheffield sang at Crawfordsville last week and received the following newspaper comments:

The artist's recital given at the First M. E. Church last evening by the Musical Amateurs, was a pronounced success, and certainly one of the most pleasurable entertainments of the character ever given in Crawfordsville. Mrs. Ada M. Sheffield, the soprano, is well and popularly known in Crawfordsville, and was given an enthusiastic reception. Since her last appearance here Mrs. Sheffield has greatly improved in her always excellent work and her magnificent mezzo soprano voice has remarkable compass, strength and sweetness, and in the happily selected program was heard to the best advantage. Mrs. Sheffield is likewise fortunate in a fine stage presence. She was warmly encored after each number and very graciously responded several times. Besides the numbers of Mrs. Sheffield there were several instrumental selections by members of the club, which were well received. People are learning that when a musical entertainment is indorsed by the Musical Amateurs it is really high class and worthy of patronage.—Crawfordsville Journal.

Mrs. Sheffield has a rich, pure voice and her several numbers elicited high praise.—Crawfordsville Gazette.

The Mendelssohn concert given under the auspices of the American Conservatory last Saturday brought forward some excellent artists, notably Holmes Cowper and Jan Van Oordt. A splendid success was scored by Mr. Cowper, the tenor, who is second to none in Chicago in the matter of voice and enunciation. Mr. Cowper deserves to be heard more frequently in concert, and in oratorio work he has proved himself a most desirable artist. Mr. Van Oordt played in his usual masterly manner. The program concluded with an excellent performance of the G minor Concerto played by Miss Blanche Deering, ably accompanied by Allen Spencer.

The series of chamber concerts given by the Spiering Quartet has ended for the season 1899-1900. In many respects it was considerably in advance of previous years, but the most notable difference was in the attendance, which became greater at every performance. Theodore Spiering and his associates, Herman Diestel, Adolph Weidig and Otto Roehrborn, have every reason to feel encouraged at the excellent prospects for the organization. Engagements have been numerous and the growth of interest in chamber music is very much on the increase. At the Chicago series the following programs were played:

FIRST PROGRAM.

Quartet in F major, op. 18, No. 1.....Beethoven
Songs—
Du bist wie eine Blume.....Oscar Meyer
Sandmännchen.....Brahms
Villanelle.....Chaminade
Canary Bird.....Tchaikowsky
The Spring Has Come.....Maud V. White
Miss Helen Buckley.
Quartet in C minor, op. 14.....Stenhammar
Allegro moderato. Andante quasi adagio. Scherzo
(Allegro vivace). Finale (Allegro energico e serioso).
(First performance in America.)

SECOND PROGRAM.

Quartet, op. 20.....Tchaikowsky
(First time at these concerts.)
Serenade, op. 17.....Weidig
(First time at these concerts.)
Quintet for piano and strings.....Foote
(First time in Chicago.)
THIRD PROGRAM.
Op. 132.....Beethoven
(First time at these concerts.)
Dichterliebe.....Schumann
Charles W. Clark.

Quintet, op. 111.....Brahms
Performed for the first time in Chicago at a concert of the Spiering Quartet, on November 1, 1894.

A recital attracting a large audience was that given by W. H. Sherwood, at University Hall, Fine Arts Building. The noted pianist was in unusually good form and played marvelously well. The program was interestingly popular, and had the merit also of containing several novelties. All the pianist's scholarship and brilliant achievement were observable at this recital. He gave to each composition a distinctive interpretation, displaying the extreme versatility he possesses. The following was the program:

Echo (in the manner of a French overture).....Bach
Gigue in G major.....Mozart
Rondo Capriccioso, op. 14.....Mendelssohn
Kreisleriana (eight Fantaisies), op. 16.....Schumann
Menuette (for string orchestra), in B major.....C. Bolzoni
Arranged for piano by William H. Sherwood. First time.)
Liebestraum (Nocturne No. 3).....Liszt
March in D flat (Sherwood edition).....Hollaender
Etude in A flat, op. 25, No. 1 (Æolian).....Chopin
Etude in C minor, op. 10, No. 12 (Revolutionary).....Chopin
Second Ballade, op. 38.....Chopin
Waltz in A flat, op. 34.....Chopin
Feuer-Zauber, from Die Walküre.....Wagner-Brassin
Toccata di Concerto, op. 36.....Dupont

The new baritone, Vernon d'Arnalle, made his American début at University Hall Fine Arts Building last week. In securing this singer the Chicago Musical College management was particularly fortunate, as the impression he made was very favorable. Mr. D'Arnalle is young, has a fine voice, and sung most artistically, comparing well with any artist in Chicago. His program was carefully selected and interpreted with the skill of an accomplished master. In German Lied Mr. D'Arnalle is especially happy, his enunciation and diction being of the most finished order. Chicago has gained an excellent singer in this latest importation of Dr. Ziegfeld.

No soprano in Chicago has had greater artistic success this season than Mary Peck Thomson, who has sung at many club and private musicales. Her engagements have been in every way most satisfactory, notably at the Matheon Club, where she established herself an immense favorite; at the Menoken Club, and at the Woman's Club, at South Bend. Miss Thomson sang last night at Steinway Hall.

The latest addition to the vocal teachers is Miss Grace Buck, who has opened a studio in the Fine Arts Building. She will receive pupils Tuesday and Thursday. Miss Birdice Blye, who has lately been added to the faculty of the Gottschalk Lyric School, will give a piano recital next Thursday at Kimball Hall. Her program will include compositions by Bach, Mendelssohn, Scarlatti, Chopin, Raff, Rubinstein and Saint-Saëns.

Miss Inez Taylor, dramatic soprano, a pupil of J. H. Kowalski at Terre Haute, has been spending the week in Chicago and singing for a number of musicians, who all predict for her a great success. Miss Taylor has a fine stage presence, sings with much finish, and does great credit to Mr. Kowalski's training.

Another excellent pupil of Mr. Kowalski is Miss Anna Carlton, of Terre Haute. She made her début at Mr. Kow-

alski's studio on Tuesday before a large audience, giving evidence of culture and musicianship. Her program included Rossini's "Una Voce Poco Fa," Meyerbeer's "Liete Signor," from "Les Huguenots," and a number of songs by Tosti, Pinsuti, Nevin and Campana.

From Quincy comes news of the excellent work done in the Conservatory of Music. The latest program was given by the vocal teacher, Miss Adams.

A concert, of which notice was accidentally omitted in these columns, was that given March 1 by the Redpath Grand Concert Company. Miss Eleanor Meredith, soprano; Mary Louise Clary, contralto; E. C. Towne, tenor; Carl Dufft, bass; Helen von Fursch, violinist, and Georgia Kober, pianist, were the artists taking part in the program, which was as follows:

Duet, Love and War.....Cooke
Mr. Towne and Mr. Dufft.
Concerto No. 3, Adagio.....Bauch
Miss Von Fursch.
Repentir.....Gounod
Miss Clary.
Trio (Faust).....Gounod
Madame Meredith, Mr. Towne, Mr. Dufft.
Spanish Caprice.....Moszkowski
Miss Kober.
Aria (Magic Flute).....Mozart
Madame Meredith.
O Come with Me in the Summer Night.....Van der Stucken
All Through the Night.....Bohm
Mr. Towne.
Duet, Quis Est Homo (Stabat Mater).....Rossini
Madame Meredith and Miss Clary.
The Lord Worketh Wonders.....Händel
Mr. Dufft.
Barcarola.....Sauret
Miss Von Fursch.
Quartet, Bella Figlia (Rigoletto).....Verdi
Madame Meredith, Miss Clary, Mr. Towne, Mr. Dufft.

The above program is a specimen of the entertainment which Mr. Beach, of the Redpath Lyceum Bureau, gives his patrons. Under the title of the Redpath Grand Concert Company the artists above named have been touring the country everywhere, being received with the keenest appreciation. Among the greatest successes can be named the concert which the company gave in Chicago:

George Hamlin's Latest Success with the New Philharmonic Orchestra of Louisville, Ky.

George Hamlin's clear, brilliant and resonant voice marked with a tenderness and sweetness of appealing power, and fraught with dramatic fire when called upon, won for him the cordial recognition it deserved. Especially noteworthy was the delivery of the famous drinking song from "Cavalleria Rusticana."—Louisville Courier, March 7, 1900.

The vocal features of last night's concert were the solos by George Hamlin, who is well known and always well received here. His selections were admirably chosen, ranging from oratorio to ballad, and he strengthened his reputation as a thorough artist. He was in unusually good voice, and in the trying Händel aria his shading and phrasing were most effective.—Louisville Times, March 7, 1900.

George Hamlin caught the house when he came out to sing his Händel numbers. It is hard to say which is the greater favorite here, George Hamlin or the Jephtha music which he sang, and he installed them both a notch higher. Then three more songs from Mr. Hamlin. In the second he employed his mezzo voice with exquisite skill and did a fine piece of work in the drinking song from "Cavalleria."—Louisville Commercial, March 7, 1900.

George Hamlin, of Chicago, again appeared before the Louisville public to their very openly expressed pleasure. He was in very good voice and sang a number of times in a program of varied songs. He was warmly applauded at the close of each song.—Louisville Evening Post, March 7, 1900.

Some Recent Notices of Nellie Gertrude Judd.

The young Chicago soprano has met with the greatest appreciation wherever she has sung. Her appearance in Oshkosh was commented upon as follows:

The program was one of rare merit and was enjoyed to the extent of repeated encores. Miss Nellie Gertrude Judd, a soprano singer

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of Chicago, was the soloist of the evening. She was engaged to come here by the director of the club, Heman H. Powers. Miss Judd completely won her audience at her first appearance; her manner was so charming, her face so expressive and her voice so fine. She sang without the least trace of effort, the trills and runs of her selections being as clear and flute-like as a bird and seemingly just as spontaneous. Someone compared her singing to that of the sweet-toned mocking-bird. The audience lost no time in recognizing her as an artist and she was recalled frequently.

Miss Judd's first selection was "Polonaise," from "Mignon," by Thomas. The beautiful, bird-like quality of her voice was also heard to full advantage in Henschel's "Spring" and in Wekerlin's "Villanelle." She sang several other effectual solos, among them being "Who'll Buy My Lavender?" and several songs in French. Following her last selection on the program the audience applauded round after round until Miss Judd returned and sang a sweet little song to her own accompaniment on the piano.—Daily Northwestern.

Miss Judd's singing was a delight to everyone. Her physique and manner were both very attractive, and her voice and method were as near perfect as is generally met with on this sphere. Her voice is high, clear and sweet and she sang with taste, musical feeling and expression.—Oshkosh Times.

Miss Nellie Gertrude Judd, of Chicago, who was the soloist of the evening, delighted her auditors. She is a charming singer, and her personality was as attractive as her tone and expression. Miss Judd has a sweet soprano voice that is remarkable for its bird-like quality. Her program was well adapted for this effect, as she chose songs in which trills and runs predominated.—Oshkosh Gazette.

My correspondent in Springfield, Ill., sends the following account of music in that city:

The Springfield Opera Club presented Louis Varney's opera, "The Musketeers," on February 23, in Chatterton's Opera House. The unanimous verdict of the large audience was that the presentation was a brilliant success. The pretty little story which threads its way through the opera could be easily followed as the result of the distinct articulation of the actors and actresses, and their clever acting. The choruses possessed a decidedly operatic swing and stirred the audience to applause. The principals did fairly well in their respective roles.

Professor Arthur Ingham, organist of St. Paul's Cathedral, gave his twenty-fifth organ recital on Sunday, February 18. The selections rendered were all of Professor Ingham's own composition. In speaking of this recital, the Springfield State Register says: "The initial selection was an Allegretto in A. At its conclusion Mr. Ingham performed his grand organ Sonata in A minor (op. 15). With perfect expression and execution the organist prettily unraveled the excellent composition. There are four separate and distinct movements, all cleverly interwoven and so arranged as to prove a big success. Mr. Ingham composed this sonata while in England, and it was rendered in America for the first time at this recital. A more pleasing composition than Ingham's Gavotte in B flat was never heard in Springfield. Many organists attended the recital, and they pronounced Mr. Ingham's compositions, his playing, and especially his sonata, magnificent."

Miss T. Katherine Palmer, assisted by several of her young pupils, gave a piano recital in the Odd Fellows' Building on March 1. There were seven numbers on the program, and the young students acquitted themselves remarkably well. Special mention should be made of Miss Lavinia Blumle, who is likely to develop into an accomplished artist; her technic is clean and facile. Miss Palmer is a thorough and conscientious teacher, and deserves great credit for her endeavors to increase the musical status of Springfield.

One of Springfield's young and most talented artists is Miss Nodine, a vocal pupil of Professor Ingham. Miss Nodine has a fine soprano voice of wide range and excellent quality. Her voice is a genuine pleasure, charming alike in brilliant or simple selections. This young lady is likely to be heard of in the larger cities.

Joseph Vilim has been appointed director of the orchestral class at the Chicago University. Miss Mary Wood Chase will give piano recitals at Indianapolis for the Matinee Musicale Club March 28, Huntington (Ind.) March 29, and for the Woman's Literary Club March 30.

The Vilim Trio gave a chamber music concert at Kimball Hall March 27. The program was as follows:

Trio, op. 97.....Beethoven
Violin and piano, Aus der Heimat, Nos. 1 and 2.....Smetana
Mr. Vilim and Mrs. Murdough.
Cello, Sonata, op. 36.....Grieg
Mr. Kalas and Mrs. Murdough.
Trio, Dumky, op. 90.....Dvorak
Violin Trio—Mrs. Gertrude Murdough, piano; Joseph Vilim, violin; John Kalas, cello.

Emil Liebling played at Milwaukee last Saturday before the Wisconsin School of Music a program devoted to works by Schumann, Henselt and Chopin.

The Spiering Quartet played at Kansas City, Kan.; Topeka, Kan.; Dallas, Tex.; Arkadelphia, Ark., and St. Louis, Mo., last week.

Miss Birdice Blye is making many engagements for piano recitals this spring. Among her recent appearances in this city was at a musicale given by Mr. Thomas S. Howell Thursday evening.

During January, February and March Miss Blye played on alternate Wednesdays at the Russian Teas given by the Countess De Blumenthal, and on alternate Fridays for the club at the home of Mrs. Deming, a cousin of Charles Dickens.

Invitations have been issued by Emil Liebling for a complimentary recital next Wednesday. He will be assisted by Mrs. Steel, Miss Brown and Miss Jennings. Mrs. Jeannette Durno is announced to give a concert at the Washington Club, Washington, D. C., April 3. Miss Durno gave a musicale at Judge Waterman's house yesterday afternoon.

Miss Helen Buckley.

This Chicago soprano, whose popularity knows no wane, was singing in Ottawa, Canada, last week. The following are some of the notices lately received, including one from Dallas, Tex.:

Miss Buckley, the soprano, rendered "Polonaise-Mignon," by Thomas, and received vociferous applause, and was compelled to respond to an encore. Her voice is sweet and clear, the higher notes undoubtedly being her best, her singing was marked by expression and feeling, while her enunciation was perfect. Her style approached the operatic and the applause which she received after every solo was well merited.

In the "Golden Legend" she had the greater number of solos, and despite the fact that during the three hours and a half which the concert lasted she was singing almost continuously for an hour, her voice lost none of its sweetness.—Ottawa Daily Free Press, March 16, 1900.

Nothing more classical than the aria from Tchaikowsky's "Joan of Arc" has ever complimented the musical comprehension of a Dallas audience. In this and "Fleur des Alpes" Miss Buckley's voice was at its best. She has a clear, flute-like soprano, a trifle cold perhaps, but always true. A saucy encore and a sweet little German lullaby better brought out vivacity and sympathy in the treatment.—Dallas Morning News, February 21, 1900.

Miss Buckley has a good soprano voice trained in a high degree of finish in the execution of rapid and difficult passages.—The Ottawa Evening Journal, March 16.

The duet between Mr. Rieger and Miss Buckley in the last scene was, musically and artistically, as graceful and beautiful as the words of the poem themselves. Her voice is a strong and melodious soprano, which bears the marks of considerable cultivation, and is handled with no small degree of skill.—The Citizen, Ottawa, Canada, March 16.

The first week of April the Chicago branch of the Virgil Clavier Company will receive a visit from its distinguished president, A. K. Virgil. He will give an informal talk to teachers in the Auditorium Recital Hall Tuesday afternoon, April 3. The subject will be "Temperament and How to Cultivate It in Piano Study." Mr. Virgil will also lecture in Recital Hall on Wednesday, April 4, his subject being "The Science of the Art of Piano Playing and Teaching." The pianist supplying the illustrations will be Mrs. Frances Wheeler. Both lectures are free to the public.

A song recital, under the auspices of the American Conservatory, will be given by Miss Grace Elliott Dudley and Arthur Scott next Tuesday. They will have the assistance

of Miss Blanche Deering, pianist, and Mrs. Karleton Hackett, accompanist.

Mrs. Clara Murray, the harpist, has been in demand this season for private musicals and receptions as well as important concert engagements, having played last week for Edward Ayer at a reception given for Secretary Gage, and the week previous for the South Side Woman's Club.

The recital given by Miss Leonora Jackson on Monday before the Amateur Musical Club was largely attended. The young artist was heard to even better advantage than at her appearance with the Chicago Orchestra. Her selections were excellently chosen, and she played with tremendous power, bringing all her great gifts to notice. Miss Jackson was accompanied by her brother, Ernest Jackson, and his accompaniments were as remarkable in their way as his sister's playing. This clever pair of artists are indeed worthy of the considerable success they are everywhere winning.

FLORENCE FRENCH.

THE OPERA.

On Monday evening "Die Meistersinger" was again heard with Madame Sembrich as Eva, an Eva who was in fact the goldsmith's daughter. The music was beautifully sung and the character presented with sympathy. But Wagner's masterpiece cannot depend entirely upon an adequate presentation of Eva. Wagner was missed from the performance, and those who saw this work for the first time can form no idea of the composer's intentions. The other roles were distributed as follows: Walter, Mr. Dippel; Magdalena, Schumann-Heink; Beckmesser, Friedrichs; Hans Sachs, Bertram, and Pringle!!! Pogner. The chorus was appalling, and bore no relation to the drama. It would have been wiser to have omitted it altogether.

The second drama of the second cycle of the ring was given on Tuesday afternoon with Ternina as Brünnhilde; Strong, Sieglinde; Schumann-Heink, Fricka; Van Dyck, Siegmund; Van Rooy, Wotan, and Pringle, Hunding.

Wednesday evening was devoted to a double bill. "Lucia di Lammermoor" (which had one previous performance for a charity on an extra night), sung by Sembrich, Perotti and Campanari. The work was cut freely, and ended with the Mad Scene. The second part of the program was devoted to "Cavalleria Rusticana," sung by Calvé, Bauermeister, Mantelli, Scotti and Salignac. Bevnigani conducted both operas.

"Siegfried" was given on Thursday afternoon before a large audience. Dippel sang Siegfried; Ternina, Brünnhilde; Breuer, Mime; Van Rooy, Wotan, the Wanderer, and Friedrichs, Alberich.

"Carmen" was the work selected for Friday, with Calvé as Carmen; Suzanne Adams, Michaela; Salignac, Don José, and Scotti, Escamillo.

"Tristan and Isolde" was the Saturday matinee, with Nordica and Olitzka as Isolde and Brangane, Van Dyck, Van Rooy and Edouard de Reszké as Tristan, Kurwenal and King Mark.

The Saturday popular opera was "Le Nozze di Figaro," with Eames, Zélie de Lussan and Clementine de Vere as the Countess, Cherubino and Susanna, and Dufliche, Campanari and Pini-Corsi as Basilio, Figaro and Bartolo.

Eddy's Success in Atlanta.

CLARENCE EDDY, the organist, is meeting with great success on his present tour. His manager, Loudon G. Charlton, received last week the following encouraging dispatch:

Atlanta, March 20.
Loudon G. Charlton, Wilkesbarre, Pa.:
Immense success here to-night. Re-engaged for two more recitals, April 20 and 21. Wire me Evansville if O. K.
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616 Twelfth Street, N. W.,
WASHINGTON, March 24, 1900.

THE week opened auspiciously on Sunday with a most successful concert, given by the Saengerbund at National Theatre, and perhaps it might not be out of place, before proceeding with a description of it, to consider the cause. The cause of the good concert was Henry Xander, who is the musical director of the Saengerbund. There is hardly a more popular man among musicians and among the members of the society than Mr. Xander. "How do you select the soloists for your concerts?" was asked of a member of the chorus. "Oh, our leader, Mr. Xander, knows all about those things," was the confident answer, and this is the general sentiment existing towards him.

To all who heard the first large concert early in the season, the improvement in the tone produced by the chorus, and in the general style of singing and interpretation, must have been a surprise. Clementine De Vere sang two numbers in her best style, and graciously gave three encores. She added a new proof of being a great artist, for I have heard De Vere in better voice, and yet her singing was irresistible. A telegram was received just before the concert announcing the illness of S. Monroe Fabian, and, it being too late to send for a substitute, Mr. Xander looked searchingly through the audience and found Emanuel Wad, of the Peabody Institute. Mr. Wad was spoken to, and promptly agreed to help out. His numbers were Mendelssohn's Etude in B flat minor, Grieg's "Ossilon" and "Papillon," Chopin's Nocturne in F sharp major, Etude in C minor and G flat major Etude. For encores he gave Leschetizky's "Lucia" Fantaisie for the left hand, and Chopin's Impromptu in A flat major.

On Monday a particularly successful program, including some of the Brahms' Hungarian Dances and Raff's "March from Lenore Symphony," was rendered by the Marine Band orchestra. The young ladies of the White House and Cabinet were present and applauded enthusiastically. The program for next week includes Saint-Saëns' "The Wheel of Omphelia," repeated by request. The orchestra tried the "Fifth Symphony" of Beethoven at rehearsal the other day, and Mr. Santelmann expects that they will soon be ready to render some of the great masterpieces.

The most successful concert, so far, of the Bischoff series occurred on Tuesday. This was probably due to the fact that there were more professionals on the program than usual, and also to the excellent rule forbidding encores. Nothing so breaks up the musical unity of a program as the encore nuisance, and it is to be hoped that other concert givers will follow this example. J. Walter Humphrey, Mrs. H. Clay Browning, Mr. Miller, Miss Smith, Mr. Wrench, Mrs. Bischoff and Mr. Kaiser were the stars of the evening, and all sang exceptionally well. The All Souls' Church Quartet also gave a good number.

Of Dr. Bischoff's younger pupils, Miss Bertha Bieber has a voice which promises good results, and Mr. McMichael has reached good results already. The songs were memorized, and great care and preparation was shown by all of the pupils. There was an organ solo by Miss Kimball and one by Dr. Bischoff.

On Wednesday occurred the last concert of the Chamber Music Society for the season. The program opened with Mozart's Trio, op. 14, No. 2, for piano, clarinet and viola. This piece is interesting on account of the tonal effect caused by the union of the clarinet and viola, the peculiar nasal quality resembles the oboe so much as to be almost mistaken for that instrument. Mr. Finckel is doing much to show us the possibilities of the viola and to make that long abused instrument respected at last. Anton Kaspar gave the "Fantasie Appassionata" by Vieuxtemps, and was vigorously applauded. If the tone produced by most violinists were to be likened to a thread, that produced by Anton Kaspar would be compared to a fine thread completely surrounded by the finest and smoothest glass. His bow produces such an imperceptible friction with the string that the music seems to come without effort, and you feel amazed to see, on looking up, that there is actually a man before you fiddling.

There is rarely heard such splendid piano work as that of Anton Gloetzner in concerted pieces, such as was shown in the Mozart piece and the Fantasie; but when Mr. Gloetzner plays a piano solo there is something lacking. The technic is fine and smooth, the notes are clear and distinct and the touch beautiful; but where is the fire, the spirit, that you expect? The Wagner-Liszt "Isolden's Liebestod," which is one of the most fiery things he could have chosen, was not played with the zest that it should have been. It was like an arrow which just falls short of the point aimed for. The effect is that which is produced when someone, in telling an interesting story, almost reaches the climax and then suddenly stops and remarks, "What was I saying?" And in that instant the effect is gone.

Charles H. Rabold sang in his usual fine style, and was accompanied by that most excellent pianist and brilliant young composer, Miss Clara Ascherfeld. He sang one of her songs, which, although very interesting, is somewhat marred by the fact that the best part of the melody is like something else.

On Friday a benefit was given at Foundry Church by some of the best artists in town.

Jasper Dean McFall was the soloist at Harvey Murray's organ recital to-day.

A piano recital is to be given at the Washington Club by Miss Maud Rill in the near future. Miss Rill is one of the youngest representatives of Leschetizky, having just finished her studies with him. She has given successful recitals in Toronto, and is now in New York, and her concert here will be patronized by the Hon. Sibyl Paunceforte and other prominent women of Washington.

Mr. Santelmann is composing the music for an opera, entitled "Sadi III; or, The Caliph's Daughter." The libretto is by E. T. Sweet. BERENICE THOMPSON.

Marteau-De Pachmann.

THE first of the series of Marteau-De Pachmann violin-piano recitals takes place this afternoon at Mendelssohn Hall. The event promises to be of exceeding interest.

Antoinette Trebelli in California.

THE musical centres in the Western States have been hearing a number of fine singers this season, and one of the most successful has been Antoinette Trebelli, the celebrated soprano.

In addition to her beautiful voice and noble presence, Mlle. Trebelli's musicianship is something that arouses the admiration of the critical listeners. Some criticisms of her recent appearances in California are appended:

Mlle. Antoinette Trebelli, prima donna, awaked a large audience at Sherman-Clay Hall last night to enthusiastic expression.

Trebelli has voice to spare. Her vocal organ is big, round, sounding, ringing and echoing. Her culture goes to brilliancy and dramatic effect rather than finesse. She excels in joyous, highly colored music more than in pure poetry of tone-color and feeling. She opened her program last night with Massenet's "Il est doux, il est bon," which brought out the splendor of her voice and her power in rising to a magnificent climax.

The Solveig's "Lied," by Grieg, was given with a great deal of expression and aroused her hearers to lively enthusiasm. The "Caro Nome," from Verdi's "Rigoletto," would have seemed beautifully done were not the memory of Nevada's exquisite phrasing and infinite delicacy in the same selection so recent.

Several antique pieces in French, English and Italian followed. Then Mlle. Trebelli sang Bizet's delightful "Tarantelle" in a manner to challenge comparison with any other prima donna in the world. The composition is wonderfully light, airy and captivating—a thing of butterfly wings and sunbeams. Trebelli's marvellous execution and joyous way of singing gave it the full meed of sparkle and brilliancy.

The other notable composition she sang was Clapisson's "Chanson de la Promise," a French drinking song, which seems to hold all the wine of France in its shining goblet. She sang it with gayety and charming dramatic effect. For encore she sang the "Laughing Song," to the great delight of the audience.—The Bulletin, San Francisco.

Mlle. Trebelli sang to the largest audience she has met in Sherman-Clay Hall yesterday, and presented it with another fresh selection from her immense and superb repertory. Nothing seems lacking regarding her recitals. The interpretation is almost beyond criticism, so intelligent, sincere and eloquent, the voice of phenomenal richness and range, technical art reduced to complete subjection to expression, nothing but the best matter offered and invariably sung in the most exemplary manner. Copiously printed text also enhances the delight for the auditor. In a long experience in this city I cannot recall a superior to this lady in her particular line of work.

Who could, or ever did, give us such rich and varied selections and go through such arduous programs with the glorious, healthy triumph that makes her concerts phenomenal?

I am glad to know that she will sing once more for us and in the big opera house next Thursday afternoon, and very sorry that it will be her last recital, as she leaves town that night. At the popular prices the house ought to be full. No cheaper music lesson could be purchased.—San Francisco Examiner.

Mlle. Antoinette Trebelli's farewell concert at the Grand Opera House yesterday afternoon was a success of the most unqualified kind. The large auditorium was well filled and the audience most enthusiastic. Mlle. Trebelli sang a number of songs in which she had success at prior recitals, and responded to several encores with her accustomed graciousness.

The program was varied and as interesting as all her programs have been. It began with "Vous Qui Me Fuyez," from Duvernoy's "Helle," which is one of the strongest things Mlle. Trebelli has sung. The "Laughing Song" was given by request, and, of course, met with the same enthusiastic approval that has always greeted it.—San Francisco Call.

One of the most gifted singers that has ever visited this city appeared at the Burbank Theatre yesterday afternoon. That Los Angeles was not aware of the fact was apparent by the small audience present. Those capable of appreciating the work of an artist such as is Mlle. Trebelli and who absented themselves from the recital missed one of the most enjoyable musical treats ever afforded here.—Los Angeles Daily Times.

Arthur Whiting.

The fourth and last of the chamber recitals that have been given by Arthur Whiting at 819 Madison avenue during the season took place on Monday evening, when he was assisted by the Kneisel Quartet. The program:

Quartet, C minor, op. 60.....Brahms
(Violin, viola, cello and piano.)
Quartet, B flat major, op. 18, No. 6.....Beethoven
Quintet, E flat major, op. 44.....Schumann
(Violin I, violin II, viola, cello and piano.)

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OFFICE OF THE MUSICAL COURIER,
256 Mance Street,
MONTREAL, March 25, 1900.



WINDSOR HALL will to-night be the scene of this week's most important musical event in the Canadian metropolis, the performers being Henri Marteau, violinist; Mrs. Ives, accompanist, and Professor Goulet's Symphony orchestra.

On the occasion of his recent appearance at Windsor Hall, Vladimir de Pachmann received an ovation. The pianist was repeatedly recalled, and consented to play a number of encores.

The last of an interesting series of sacred and classical concerts will take place in Karn Hall on the afternoon of March 25, when the program will be as follows:

Trio, op. 49—Allegro.....Mendelssohn
Mrs. Turner, Messrs. Spencer and Charbonneau.
Songs—
Souvenez vous.....Massenet
La Cloche.....Saint-Saëns
Miss Marie Terroux.
Violin solo—Berceuse Slave.....Nerada
Herbert Spencer.
Piano and organ duet, overture from Egmont.....Beethoven
Mrs. Turner and E. A. Hilton.
'Cello solo—Meditation sur Faust.....Gounod
Louis Charbonneau.
Organ and piano accompaniment.
Song.....Selected
Henri Jodoin.
Violin solo—Romance.....Svendsen
Miss Georgie Turner.
Song—Agnus Dei.....Bizet
Miss Marie Terroux.
(With violin and organ obligato.)

Under the able direction of Mr. and Mrs. Frank Murphy, managers and proprietors of Her Majesty's Theatre, Plancon gave a song recital at the Monument National on the evening of March 3. The assisting artists were Miss Marier, a well-known local soprano; Miss Abbott, accom-

panist, whose pianistic abilities have hitherto been commended in these columns; Prof. J. B. Dubois, a popular and competent Montreal 'cellist, and A. Deseve, a violinist who plays solos with considerable brilliancy but whose obligatos are too overpowering. The audience was not as large as it should have been. It consisted chiefly of French Canadians, and consequently was very responsive and, when occasion demanded, rapturously enthusiastic, for at artistic events the cultured French Canadian is always an intelligent and sympathetic listener.

A young and remarkably talented and promising French-Canadian musician is Miss Victoria Cartier, pianist and organist, who is well known in the musical circles of Paris and Montreal alike. On January 25 at the "annual open concert" given by the Ladies' Morning Musical Club of this city, Miss Cartier was the solo organist.

Mrs. H. de M. Harvey, who, being a native of London, Ont., is well known in Canada, is to be congratulated upon her recent appointment to an excellent position as soprano soloist in a prominent New York church.

Another Canadian soprano who is destined to succeed is Mrs. H. W. Parker, of Toronto, who, as a member of the Toronto Conservatory of Music's staff, and also as a church and concert singer, has already won an enviable reputation.

The Countess of Minto having expressed a desire to learn something of Evelyn Ashton Fletcher's music method, Miss M. E. Elliot, who in the Canadian capital is recognized as a successful exponent of this system, recently gave a practical illustration of it before Her Excellency and members of the Woman's Morning Music Club of Ottawa, who assembled in Ormes' Hall and expressed delight at the result of Miss Elliot's efforts.

In response to an invitation from the home and education department of the Woman's Club, a prominent Montreal organization, Mrs. H. O. Wilson and Miss Elizabeth Davidson gave a demonstration of the Fletcher music method in this city on March 19, when a large and repre-

sentative audience displayed much interest in the work of the children, and intelligent appreciation of the lecturers' explanatory remarks.
MAY HAMILTON.

Becker's Lecture Musicale.

GUSTAV L. BECKER'S lecture-musical on Saturday morning at his home, 1 West 104th street, had for its subject "Oriental Music." It was the second with this title, and the lecture, which in the first of the series considered the formation of Oriental scales and musical systems with a view to their structural development, this time spoke of the meanings and purpose of Oriental music and its vital differences from that of the Occident. It was really a brief statement of the distinguishing features of Orientalism. The musical illustrations showed attempts of Western composers to represent Oriental atmosphere: Godard's "Indienne; part of David's "Desert" (2 pianos); Mendelssohn-Liszt "Zuleika," Hiller's "Gazul," Frank Sawyer's "Dance of the Dervishes," Schumann's "Bilder aus den Osten" and others. The feature of the program was the playing of parts of Mr. Becker's Rubaiyat music, written in 1893 for string septet, arranged for this occasion for piano, violin and 'cello. The trio arrangement was sympathetically played by Claude Holding, violin; Mr. Eisen, 'cello, and the composer at the piano, and met with gratifying success. The piano illustrations to the lecture were given by Mr. Becker's pupils.

Clarence Eddy.

COLORADO, Iowa and Missouri continue the tribute of praise that follows Mr. Eddy on his concert trips in whatever country they may be:

Mr Eddy's present tour was begun in September last year, and since that time he has traveled 19,000 miles. The tour will end the first week in May. He has just finished an extended trip in California and along the Pacific coast.

Mr. Eddy appeared last night in a concert at the State University of Nebraska, at Lincoln, where he played the famous organ which was built expressly for the Omaha Exposition in 1898. From Sioux City he goes north to appear in several Dakota points, then goes to Minneapolis, thence to Texas, thence comes back for a trip through the Middle States and gradually works Eastward and closes the season in New York.—Sioux City (Ia.) Daily Tribune, February 27.

It is because he effects such a fine combination of technic and expression that Mr. Eddy has gained his eminent position among the masters of the organ. His touch is delicate at times, firm and strong when there is a call for power. There is a positive daintiness in his rendition of such graceful compositions as Borowski's Minuet in G, but he rises to a splendid realization of strength in the march and chorus from "Tannhäuser." The Guilman funeral march is always one of Mr. Eddy's best numbers, and it is always appreciated to the fullest by his hearers. His playing of the stately composition aroused the audience last night, and the organist could not refuse the encore which was demanded vigorously.—Kansas City (Mo.) Times, February 23.

Mr. Eddy gave to his audience one of the rarest treats that have come to Denver during the season. He revealed this particular instrument to those who had not heard its possibilities, and convinced his hearers that Denver has a prize, if properly cared for, in the Trinity organ. Among the more notable numbers was a concert overture by William Wolstenholme, dedicated in its manuscript shape to Mr. Eddy. Its two leading themes seemed to represent in turn the impetuosity of battle and the languid, mystical music of a river. Following a most exquisite performance, a romance in D flat by E. H. Lemare, the master thrilled his hearers by the "Funeral March and Song of the Seraphs," by Guilman, the French organist, with whom no doubt Mr. Eddy is in close touch when he is at his adopted home in Paris. It is a selection that, under the hands of Mr. Eddy, reaches from earth to heaven.—The Daily News, Denver, Col., February 21.

To hear a man like Clarence Eddy play leads one to think of the little use it would be for the great composers to write were it not for the men who had the ability, the temperament and genius to interpret their works. Musicians like Eddy are born, and not made. Of course he has worked a lifetime at the pipe organ, and has reached that ideal of perfection which few, if any, with a like amount of diligence could attain. His programs are classical, but several of the numbers are by modern composers. Clarence Eddy can make an organ pour out in all its fullness the grandeur of real music. His every touch seems to make it roll out harmony as from the very soul of the performer. It was truly a treat to hear this man play the great works of the great composers.—Sioux City (Ia.) Journal, February 28.

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MUSIC IN BROOKLYN.

A POSTER up in the lobby of the Academy of Music last Saturday evening announced the illness of Mr. Gericke. It was the closing concert of the Boston Symphony orchestra in Brooklyn this season. Instead of the regular conductor, the baton was wielded by Franz Kneisel, the concertmeister, and very skilfully wielded, too. It was stated that Mr. Gericke became seriously ill in Philadelphia on Friday night with the grip, and being unable to travel, the orchestra proceeded to Brooklyn without him. As the Brooklyn concerts by the Boston Symphony orchestra are but a repetition of the concerts given the same week in Manhattan an extended criticism in the Brooklyn notes is superfluous. The readers of THE MUSICAL COURIER will find on another page of this issue excellent reports of the concerts in Manhattan. Dohnányi, the young Hungarian pianist, who succeeded in capturing New York, Boston and Philadelphia, was also the soloist in Brooklyn, and great was the reception extended to this rarely gifted young man. As at the concert at Carnegie Hall last Thursday evening, Dohnányi played the Beethoven Concerto in G major and his performance of it was incomparably beautiful and finished. The orchestral numbers in the Brooklyn concert were the overture to Weber's "Oberon," three of the Moorish dances from Paine's opera, "Azara," and the Seventh Symphony of Beethoven.

Miss Marguerite Hall, the mezzo soprano, delighted the audience at the first concert for young people given recently at the Academy of Music. The popular singer was in excellent voice, and sang sympathetically a group of old English songs and Henschel's "Water Babies." The orchestral numbers were "Theme and Variations," from "Emperor Quartet," by Haydn; overture to "Fingal's Cave," by Mendelssohn, and "The Ride of the Valkyries." Frank Damosch conducted, and as at the Manhattan concerts, briefly described the principal themes. The second concert will be given Saturday afternoon, April 7, also at the Academy of Music. Mme. Clementine De Vere, the soloist, will sing an aria from "Linda di Chamounix" and a group of English songs by Clayton Johns and Romualdo Sapio. The orchestral numbers will be March from Symphony "Lenore," Raff; Norwegian Melodies, Grieg, and overture to "Tannhäuser," Wagner. These concerts are given under the auspices of the Brooklyn Institute in co-operation with a number of society women.

A testimonial musicale was given last Friday evening at the Pouch Mansion for the Misses Ida May Browne and Susie Talmage Browne, daughters of Henry Eyre Browne, organist of the Church of the Pilgrims. Both of the young women are highly gifted, Ida May as a pianist and Susie as a singer. As many readers of THE MUSICAL COURIER will remember, Mr. Browne was the organist of Talmage's Tabernacle at the time of the fire in 1894. He became famous years ago as the organist and choirmaster of Plymouth Church in the palmy days of Henry Ward Beecher. Thus, by what may seem a strange coincidence, he served as the

musical director of three of the world's most famous preachers—Beecher, Talmage and Storrs, the latter having been pastor of the Church of the Pilgrims over a half of a century. Mr. Browne's younger daughter, Susie, was named after the late Mrs. T. De Witt Talmage. The young lady possesses a rarely sweet soprano voice and musical intelligence.

The second in a series of spring chamber music concerts, under the auspices of the Brooklyn Institute will be given in Association Hall to-morrow evening. The artists are Arthur Whiting, pianist; Franz Kneisel, violinist, and Alvin Schroeder, cellist. The program will be:

Sonata in A major.....Beethoven
Mr. Schroeder and Mr. Whiting.
Sonata in D minor (two movements).....Brahms
Mr. Kneisel and Mr. Whiting.
Trio in B flat major.....Rubinstein
Messrs. Whiting, Kneisel and Schroeder.

Miss Minnie Topping, a young pianist, and pupil of De Pachmann and Carreño, will make her debut at the Hotel St. George, Friday evening, March 30. In compliance with numerous requests, Miss Topping will present a popular program, her list of compositions including favorite numbers by Schumann, Mendelssohn, Liszt and Chopin. Miss Elsie Ray Eddy, soprano, and Dr. Victor Baillard, baritone, will assist Miss Topping, following each of her groups with songs. Miss Topping will remain in this country and devote her time to concerts, recitals and instruction. Her studio is at 527 Putnam avenue, Brooklyn.

The Brooklyn Arion gave a song recital last Sunday evening at Arion Hall, Arion place, near Broadway. The numbers sung by the society were: "Waldmorgen," Koellner; Claassen's arrangement of Mozart's "Wienlied"; "Robin Adair," arranged by Dudley Buck; "Ach Weisst Du es Noch," by Fiqué; "Abschied hat der Tag genommen," Nessler; "Das Alte Mütterschen," Spicker; "Die Post," by Schaeffer, and "Das Volkslied von Transvaal," by Van Rees, arranged for chorus by Claassen. The Ladies' Chorus sang "The Spinning Song" from Euna's opera, "The Witch," and "Mr. Thal," by Stunicko. Mrs. Marie Roppold sang the grand aria from Weber's "Freischütz." The string orchestra played several numbers. The recital was closed with "The Old Folks at Home," sung by both choruses and a solo quartet. Arthur Claassen conducted with enthusiasm.

Last evening (Tuesday) Heinrich Klingensfeld, the violinist, and his wife, Mrs. Klingensfeld, appeared as soloists at the ladies' meeting of the Brooklyn Tonkünstler Verein, held at the home of the president, Carl Fiqué, 128 DeKalb avenue. Mr. Klingensfeld played the Sinding violin Concerto and Mrs. Klingensfeld contributed songs by Reinecke and Grieg.

This evening, Wednesday, the American Guild of Organists, will hold a public service in the Lafayette Avenue Presbyterian Church, corner Lafayette avenue and South Oxford street.

Tuesday evening, April 17, is the date fixed for closing concert by the Brooklyn Apollo Club, at the Academy of Music. Dudley Buck, the conductor, is arranging an elaborate program.



PHILADELPHIA OFFICE THE MUSICAL COURIER,
4230 Regent Square, March 24, 1900.

THE week we have the Boston Symphony here is, for obvious reasons, a very quiet one locally. The program of the first concert on Monday night was one that failed to meet the approval of many critics as well as the general public. It was somewhat heavy through lack of contrast, which the orchestra, as a rule, gives us in the programs. However, one's tendency to grow weary was soon dismissed at the appearance of the new pianist, Ernst von Dohnányi. Yes, it was this very appearance that aroused one's interest from the start. Mr. Dohnányi, instead of adopting the usual tactics of the virtuoso, walked as unassumingly and quietly to his place at the piano as though he were a member of the orchestra. And then, too, his personal appearance was a delightful change, both his hair and coat sleeve were cut an ordinary length, the one neatly brushed, the other showing a good expanse of cuff. As an artist, Mr. Dohnányi may be spoken of in the highest terms. His technic, clear and firm, does not, however, overshadow his powers of expression, the variety and depth of which completely won his audience.

Friday night was the second concert, the last of the series for this season, and most enjoyable it was. I unfortunately missed the "Bartered Bride" overture, and the first movement of Mr. Adamowski's solo, owing to the fact that Mr. Comee, the manager, had been called over to the Walton on business while a group of shivering reporters in the draughty corridor awaited his return. I was lazily watching Mr. Adamowski's acknowledgments of the applause after the second movement in the Spanish Symphony when I became conscious of a sudden exit of flying coattails—there was a sudden buzzing among the men, and the audience, too, for that matter, and the announcement made that owing to the sudden illness of Mr. Gericke, the concertmeister, Mr. Kneisel would conduct the concert, which he proceeded to do, with the baton gracefully held between his thumb and first finger, to the evident satisfaction of those present.

By the way, I wish there was some way by which an audience could express sympathy. It seemed so heartless to greet the announcement of Mr. Gericke's sickness with a round of applause; yet we all wanted to extend a cordial welcome to Mr. Kneisel upon his assuming the baton, a thing I cannot recollect happening here before.

Mr. Adamowski's reading of the Spanish Symphony by Lalo was masterful in every respect, and he excelled himself in the last movement. The other numbers on the program were Paine's ballet music from the opera

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I had occasion to hear several of Mrs. Ratcliffe Caperton's pupils this week. Being in the neighborhood of her studio, I stopped in for a few minutes that lengthened into an hour or two, so interested did I become in each new pupil that I heard. The first young lady was Miss Helen Smith, of Indiana, who has been in Philadelphia for three winters studying under Mrs. Caperton. She sang an aria from "Der Freischütz" with all the purity of tone for which the Lamperti school is justly noted. Paul Volkmann, the tenor soloist at St. Mark's Church, came in to run over a duet which he and Miss Smith are studying. I was sorry not to have been present at his lesson, as he has a beautiful voice and is one of the few tenors who can fearlessly sustain a high B with a good, full tone. Miss A. Vansant, another talented pupil with a beautiful soprano, sang the "Roberto che Adoro" with good enunciation and much expression. The next young lady I heard was one of those remarkable examples of what can be done by the clever teacher with practically no foundation to begin on. Miss E. Faunce came to Mrs. Caperton two or three winters ago with her speaking voice almost entirely lost from throat trouble. Mrs. Caperton, applying the Lamperti method with renewed zeal—what intelligent teacher does not revel in overcoming seemingly insurmountable difficulties?—patiently worked over the mutilated voice till she finally recovered it from the young lady's throat, where it had been buried.

The pupil who aroused my greatest enthusiasm, however, was a Miss Bates, daughter of Colonel Bates, U. S. A., of Washington. She is only seventeen years old, but fairly surprised me out of my usual calm by her work in the contralto parts of "The Prophet." She has only been studying this winter, but her intelligent reading of "O Figlio Mio," as well as the "Pieta," reflects great credit on her teacher, and stamps her as a girl of much talent and understanding. Her pronunciation in a little French song, was charmingly clear and correct.

When I heard Mrs. Caperton herself singing over a song for the benefit of her pupils, the thought presented itself to me that in gaining a most efficient and admirable teacher the world has lost a contralto whose voice makes one think of a deep-toned organ.

I attended two concerts given by the Carlisle Indian Band on Saturday afternoon and evening, and found them very enjoyable indeed. Of course, one must look at the work of these boys from an entirely different standpoint than the one usually taken by critics. They lay no claim to musical perfection, nor is theirs a money making scheme. Their chief object is to demonstrate the intellectual powers of the average Indian boy; and when one considers that many of the musicians have left the blanket and war paint as recently as three years ago, the work they did was surprising. The leader, Dennison Wheelock, is quite a clever composer, as well; his "Aboriginal" suite was, in some passages, very Indian in character, especially the "Dance."

I must not forget to mention Zitkala-Sa, a full-blooded Sioux, who was charmingly artistic and graceful in her native costume, when she recited "The Famine" from "Hiawatha," with much dramatic fervor. I was so struck with her cleverness that I returned in the evening to hear her play the violin, and, looking at it from the standpoint that I mentioned before, I was fully compensated.

Taken altogether, the performance is worthy of warm support, if only to encourage the good work done by our Government in reclaiming these children of nature.

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CINCINNATI, March 24, 1900.

THE tenth and last Symphony concert of the season to-night in Music Hall offered Miss Sara Anderson as the soloist and the following miscellaneous program of modern works:

Overture, Tannhäuser.....Wagner
Symphonic poem, Almásy.....Kurth
Aria from Hérodiade.....Massenet
Miss Anderson.
Symphonic poem, Les Préludes.....Liszt
Song, La Cloche.....Saint-Saëns
Miss Anderson.
Theme and Variations from Suite No. 3 (C major), op. 35.....Tchaikowsky

The orchestra played con amore. It was in magnificent form. The "Tannhäuser" overture may be considered an old-timer, but somehow it left a new, powerful impression. It was a reading of towering proportions. The precision of clockwork moved in every division of the orchestra. The playing was such as though swayed by one master hand. The crescendos were sweeping and the climax at the close was tremendous. Both the conductor, Frank Van der Stucken, and the orchestra received something like an ovation from the audience. The Symphonic Poem, by Charles Kurth, left a fine impression. It has some startling descriptive climaxes. The rhythmical structure shows scholarly treatment and consistency runs through the entire treatment. The coloring is sometimes rich, always apt. The composer evidently has something to say and knows how to say it. A remarkably strong interpretation was given of the Symphonic Poem of Liszt. It was a reading that was inspired with life and reality from beginning to end. The orchestra did not flag in interest in the final number—the theme and variations from the Tchaikowsky Suite. The several orchestral divisions played together with splendid unity of purpose and the brilliant polonaise at the close was played with particular concentration and verve.

Miss Sara Anderson made the impression of being an artist of high rank. The legitimate musician speaks through all her work. She sings with dramatic fervor and yet commands admirable self repose. She is always true to the pitch and knows how to use her voice. She was received with much enthusiasm by the audience and responded to two encores.

The College of Music forces on last Tuesday evening, March 20, presented in the Odéon Gounod's "The Mock Doctor," under the direction of Mr. Van der Stucken. The college orchestra was strengthened by the Symphony musicians. The chorus and dramatis personæ were all students of the college. The performance was more in professional than in amateur lines. It marked an event worthy of record in the annals of the college and opened up the possibilities of an operatic school. Mr. Van der Stucken was responsible for the entire production—even as to the stage setting, costuming and direction as well as training of the different parts. It was certainly a remarkable success, and would put to the blush must of the operatic performances that are going the rounds of the theatres all over the country. The cast was as follows:

Geronte, Lucinda's father, a wealthy citizen.....Edward Hartman
Leander, Lucinda's lover.....Enyeart Hooven
Sganarelle, the mock doctor.....S. William Brady
Valere, a servant to Geronte.....George Baer
Lucas, Jacqueline's husband.....M. Cleary DeBruin
M. Robert, the actor.....William C. Smith

Martine, Sganarelle's wife.....Gertrude Zimmer
Jacqueline, nurse to Geronte's family.....Antoinette Humphreys
Lucinda, Geronte's daughter.....Cornelia Grahn
Chorus of faggot binders, peasants, musicians and dancers.
Misses Flavie Babin, Grace L. Coan, Belle Einstein, Erna M. Lotze, Madge MacGregor, Lydia Steuwer, Maud Strayer, Elsie Sullivan, Emma Wilmes, Clara Bracher, Elizabeth Mulvihill, Dora Pister and Mrs. Henry Kraus, Messrs. William Clemens, William A. Curi, L. O. Gross, S. C. Hayslip, Herbert Pelton, Julius A. Reif, W. C. Smith, Frank Grabuth, Benj. Herbers, Charles Miller, Roy Felton, Dr. L. O. Saur and John Wigbels.

Mr. Brady in the title role did himself proud. He seemed to be fitted to the stage as though to the manner born. His action was easy and natural. We predict for him success on the operatic stage, for besides his talent for acting and an agreeable stage presence he has a baritone voice of no mean capacity—musical and under the best of control. Miss Zimmer, too, is to be congratulated. She had a good conception of her part and she asserted her light soprano voice admirably well. Enyeart Hooven made up an acceptable Leander. He has a beautiful lyrical tenor voice. Miss Humphreys has an easy, graceful action on the stage and Miss Grahn did herself justice. In fact the entire ensemble was good. The choruses were sung with fair balance and musical quality in the voices.

The last Promenade concert of the Symphony Orchestra in the beautiful ballroom of the Hotel Alms, on Thursday evening, March 22, was a delightful success. The following program was performed:

Overture, The Ermit's Bell.....Mailart
Abendlied.....Schumann
Solo violin, Jose Marien.
Waltz, Village Swallows.....Strauss
Serenade.....Waelpul
Solo flute, H. Vink.
March, The Beggar Student.....Millocker
Overture, Boccaccio.....Suppe
The Black Forest Mill.....Ellenberg
Waltz, Wiener Blut.....Strauss
La Czarine.....Gaune
March, The Gipsy Baron.....Strauss

Mrs. Fanny Polk Hosca gives the following review of the Scandinavian evening at the Conservatory of Music on last Wednesday night:

The Scandinavian evening at Miss Baur's Conservatory was a notable event, and the Cincinnati public cannot too highly appreciate the opportunity given by Mr. Bohlmann and Mr. Tirindelli, in the present series of international recitals, for hearing great readings of great compositions. The following program was given: Sonata, op. 21, D minor (Niels Gade); Sonata, op. 45, C minor (Grieg); Sonata, op. 27, E major (Sinding).

In this succession the development of Norwegian music was interestingly brought out. Gade, still under the Mendelssohnian influence, but with hints of a novel harmonic scheme and unwonted melodies, showing the entrance of a new racial element into music; Grieg, the most intensely national composer who ever lived, with the single exception of Chopin, throws to the winds every shackle of classic rule and condition that can hinder the freest expression of the folk spirit. The royal robe he has woven out of the simple, rustic, gay or melancholy folksongs is the fairy tale of the gold coat spun from straw, verified in art.

In Sinding the national spirit is less prominent. Like Ibsen, he reflects rather the introspective, metaphysical spirit of the age, and often transcends the limitations of art in the attempt to solve the inscrutable. Of rugged power there is to spare, but we listen in vain for the divine tenderness and beauty which Grieg found by keeping in touch with the common humanity of his people.

This exacting program was presented with the same faultless ensemble and individual finish for which Mr. Tirindelli and Mr. Bohlmann are famed, and which make the remaining three concerts of this series—the French-Italian, Slavonic, new German and American—events for which students and music lovers will watch with interest.

Mrs. Helen H. Taft, the retiring president of the Symphony Orchestra Association, who goes with her husband, Judge William H. Taft, to the Philippines, was to-night presented by the orchestra with a magnificent tankard, goblet and tray of solid silver in embossed musical designs.

Mr. Van der Stucken leaves to-morrow for New York, whence he sails to Europe. He will return to the College of Music in June and take the orchestra to the National Convention of the M. T. N. A. at Des Moines, Ia.

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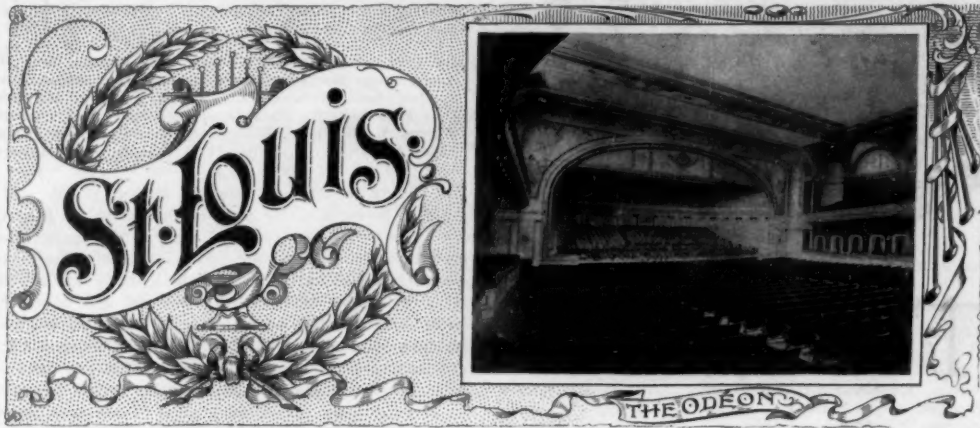
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THE St. Louis Odeon, an interior view of which will hereafter grace the heading of the St. Louis columns in THE MUSICAL COURIER, is rapidly nearing completion. The building was begun less than a year ago, and is a monument to the courage and energy of its architect, W. Albert Swasey, which is being more and more appreciated by the St. Louis public. It is not often that one man possessed of but moderate means is willing to undertake a great public good, the financial results of which are at best uncertain. At the time the Odeon was projected there was a crying need in St. Louis for such a building. The Exposition Music Hall, which had been the home of the large musical enterprises, had been found too large for the average concert, and Memorial Hall was only suitable for recitals and small affairs. Such other places as were used for musical purposes presented various causes for objection, and the result was that the great musical societies which constitute the bone and sinew of a city's art were seemingly threatened with disintegration. The question of a suitable building was first taken up publicly in the columns of the *Globe-Democrat* by Homer Moore, at that time its music critic, who presented the proposition on November 27, 1898, in the following words:

"The great need is a building suitable for and devoted to musical purposes; one in which there shall be all the facilities of stage, boxes, lights, comfortable seats, attractive promenades and also rehearsal rooms; one which can be used for either concert or grand opera; one in which there shall be commodious studios for music teachers, painters, sculptors, teachers of languages and perhaps also accommodations for the practice of other professions; a building which shall be the nucleus, the centre of the art of the city, and especially of its music. It might afford accommodations for music stores and piano warerooms, and would find a recital hall that would seat 300 or 400 people a source of revenue. This building should be to St. Louis what the Auditorium has been to Chicago—excepting that it need not be so large. No one can measure the power for good music which that magnificent structure has been to that city. The Auditorium made the vicinity where it is located the musical centre of, one might almost say in truth, the whole great West. It has enhanced the value of property till no other location is more desirable for certain business purposes. In New York Carnegie Hall has become the centre of the local musical world. At first it was built for concert purposes only, but soon additions were made to accommodate studios for teachers. Those first built were immediately all taken, and without delay a new addition was projected, completed and appropriated.

"There is no denying it that the city needs a building suitable for the teaching of music; one where the walls are really sound-proof, and where there are enough studios to accommodate the many teachers now scattered about in flats, residence houses and over stores. A studio building should pay a good income as an office building. There is a large number of independent teachers who are in

need of just such accommodations, and, with the growth of musical interest which such a structure would so powerfully foster, the number would increase. Another year ought to see the work well under way. The musical future of St. Louis warrants its being undertaken, and a certain great event now earnestly contemplated makes the immediate future the fitting time for its consummation.

"When it shall have been built the Choral Symphony Society, the Apollo Club and other musical societies will have a home congenial to art."

The subject of building such a structure as is described above was taken up by George D. Markham, vice-president of the Choral-Symphony Society; Lester Crawford, president of the Apollo Club; Charles Wiggins, the Epstein brothers, and others, and Mr. Swasey, and several plans were projected for the building.

The Odeon, which is the theatre or opera house part of the structure, is one of the most perfect auditoriums, so far as its acoustic properties are concerned, to be found anywhere in the world. The softest tone is as distinctly heard as the loudest, and loses none of its beauty nor quality, no matter where one is seated in the house. There is practically no echo even when the auditorium is empty, and when packed to its utmost capacity the music retains all its resonance and brilliancy. Such artists as Petschnickoff, Ruegger, Baernstein, Paderewski, Saville, Jacoby, Charles W. Clark, &c. have pronounced it perfect for musical purposes.

Its seating capacity is limited to 2,000, of which 1,120 are in the parquet. The balcony seats only 650 and one seat is as good as another either for seeing or hearing what is on the stage. The parquet is surrounded by a horseshoe of thirty boxes, which comes just at the edge of the balcony. Each box has a small ante-room which opens on the foyer or principal corridor. It has become a custom with the Odeon audiences to expect long intermissions in the middle of concert performances, during which time they promenade in the foyer and corridors or visit each other, not only in the boxes, but also in the parquet and balcony. This social element is very much prized and without doubt contributes largely to the attractiveness of the evening entertainments.

The Choral-Symphony Society inaugurated, at the beginning of the season, a trumpet call at the close of its fifteen minute intermission, somewhat on the order of that in vogue at the Bayreuth Wagner festivals. For the last concert Mr. Fisher, assistant conductor for the society, composed a call for horns, trumpets and trombones, in canon form, which was enthusiastically applauded.

The first of May will see the building completed and it is not impossible that a dedication performance will be given that will be one of the most important events in the musical life of the city.

The studios of the Odeon have nearly all been taken by prominent musicians who are overjoyed at this centraliza-

tion of the musical interests. Many of the artists are removing to the new building and it is now only a question of time before the Odeon Building is regarded as the home of music and musical people of St. Louis.

F. F.

Music in Baltimore.

BALTIMORE, March 25, 1900.

VLADIMIR DE PACHMANN'S expressions of pleasure regarding his audience at the Peabody were well founded, for in numbers, attention and enthusiasm it was one of the most inspiring of the season. Certain it is that the erratic little man was at his best. THE MUSICAL COURIER readers have had many and satisfying reviews of this program, making further comment superfluous:

Sonata in A flat major, op. 39.....Von Weber
Phantasietücke, op. 12, Nos. 3, 4 and 5.....Schumann (1810-1856)
Warum.
Grillen.
In der Nacht.
Waldscenen, op. 82.....Schumann (1810-1856)
Vogel als Prophet.
Jagdlied.
Abschied.
Rondo Capriccioso, op. 14.....Mendelssohn Bartholdy (1809-1847)
Three Preludes, op. 28, Nos. 6, 19 and 23.....Chopin (1810-1849)
Three Etudes, op. 25, Nos. 2, 3 and 6.....Chopin (1810-1849)
Mazurka in B minor, op. 33, No. 4.....Chopin (1810-1849)
Valse Brillante in A flat, op. 34, No. 1.....Chopin (1810-1849)
Scherzo in C sharp minor, op. 39.....Chopin (1810-1849)

De Pachmann is a player of the piano par excellence, for he loves it for its own sake and never forgets its limitations. And what music he evokes with his exquisitely beautiful touch, amazing technic and nuance, faultless rhythm and wonderful pedaling!

These, together with his poetic temperament, make him an incomparable interpreter of Chopin. But perhaps the most remarkable performance of the recital was that of the Mendelssohn Rondo Capriccioso. He responded to a rapturous recall with the Chopin black key study and again with the D flat Valse.

At the close of the recital the enthusiastic audience was rewarded by an enchanting performance of Weber's "Invitation to the Dance."

There is but one regret connected with the Boston Symphony concerts here—that there are but five each season. The final one for this year took place at Music Hall last Tuesday evening.

So that, for those of us who have not the good fortune to summer abroad there will be a music famine until next November.

Of course there are a few more good concerts to come, but the Symphony concerts are naturally the events of our season.

The program last Tuesday evening opened with the Schumann Symphony, No. 4, in D minor. Then followed Beethoven's G major Concerto for piano, played by Ernst von Dohnányi; the "Hamlet" Fantaisie, overture of Tchaikowsky and the overture to the "Bartered Bride" of Smetana.

The symphony was read and played unsurpassably. A magnificent performance was given the stupendous "Hamlet" overture, to which no better contrast could have been found than the fascinating one to the "Bartered Bride," which brought to a close a great concert.

Dohnányi gave a scholarly and reverent reading of the Beethoven Concerto. Probably the most admirable quality of his performance was the absolute subordination of mere technic (though a remarkable one) to the higher and better means of expression.

A concert of much local interest was that given at Lehmann's Hall last Monday evening by Baltimore musicians exclusively.

The participants were: Dr. B. Merrill Hopkinson, baritone; F. H. Weber, tenor; Wilberforce G. Owst, com-

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poser and accompanist; assisted by Clara Ascherfeld, pianist, and Natorp Blumenfeld, violinist.

The most interesting feature of the concert was the frequent appearance of Mr. Owst on the program as a composer.

This column has frequently called attention to the excellence of his creative ability. His new song, "Thine Own," written for this occasion, and dedicated to Mr. Weber, is a beautiful one, and will be a valuable addition to a singer's repertory. Truly artistic singing is not sufficiently common to be lightly valued. Therefore Dr. Hopkinson's work cannot be too often praised. He was in particularly good voice the other evening, contributing to the program, the Scene and Aria from Weber's "Euryanthe" "I Fain Would Hide," and the following songs: "So Long Ago," and "To-day Is Just a Day to My Mind" of Owst (the latter dedicated to Dr. Hopkinson); "John Anderson, My Jo," Gledhill; "Blow High, Blow Low," Dibdin; "Drink to Me Only With Thine Eyes," old English, and "Danny Deever," Damsch.

Mr. Weber's voice is a fine one; he was most successful in his reading of the Méhul aria from "Joseph," "Ach Nair Lachelt umsoust."

His other songs were: "Schnucht," Rubinstein; "Go Lovely Rose," Hardee; "Thine Own," Owst; "Aust Deinen Augen," Ries; "Alt Heidelberg," Jensen.

Mr. Blumenfeld played Owst's "Chanson sans Paroles," (dedicated to Mr. Blumenfeld); Wieniawski's "Romance et Rondo Elégant"; Saint-Saëns "The Swan," and Léonard's Fantasia "Souvenir de Haydn."

Mr. Blumenfeld's playing always gives great pleasure, for it is the work of an artist. His accompaniments were sympathetically played by Miss Ascherfeld, who contributed as a solo number the Schubert-Tausig "Marche Militaire."

This composition is so exacting that it is not fair to judge of a pianist's ability by its performance alone.

But Miss Ascherfeld has at other concerts demonstrated her right to be called a very talented pianist and musician.

One of the last requests of the late Joseph Walter was made of W. G. Owst to write a setting of the Biblical text "The People That Walked in Darkness."

The composition was sung from manuscript by Dr. Hopkinson at the last choir service conducted by Mr. Walter at the Madison Avenue Synagogue. It has just been published, dedicated "In Memoriam" to Joseph Walter.

The composition is one of the best from Mr. Owst's pen. The noble text has been given original and worthy musical clothing.

"Princess Chic," the opera comique by Kirke La Shelle and Julian Edwardes has been excellently given in every particular at Ford's Opera House this week. The opera is, first of all, original. The libretto is clever, funny and clean, and the music melodious and charming.

The last Peabody recital of the season takes place next Friday afternoon, when Harold Randolph, pianist; Bertha Thiele, harpist, and Alfred Fürthmaier, cellist, will be the soloists.

EUTERPE.

Von Klenner Brooklyn Recital.

REACHING is the influence of the successful vocal teacher. Almost every week information about the success of Von Klenner pupils reaches the office of THE MUSICAL COURIER. The artists who have been trained by this remarkable teacher are singing in various parts of the country and their artistic work never fails to arouse admiration from discriminating people.

As many of Mme. Von Klenner's friends and pupils in Manhattan know, she has an influential clientèle in Brooklyn. A number of her best pupils live in the borough across the great Bridge, and very frequently has Mme. Von Klenner been urged to "Come to the Mountain"—that is give a concert in Brooklyn. This she has finally consented to do, and the date fixed for the occasion is Friday evening, April 6. The concert will be given at Wissner Hall, Fulton street and Flatbush avenue, and from the demand for invitations, the affair promises to be a success from every point of view. The Vjardot Cercle, composed of fourteen of Mme. Von Klenner's pupils, will sing the "Cercle" song with great success at one of the concerts by the women's Philharmonic Society, arranged by Mme. Von Klenner. Besides the "Cercle," several of Mme. Von Klenner's advanced pupils will sing solos, and Carl Fiqué, the pianist, will be the instrumental soloist. The program will include several novelties. Mme. Von Klenner is always among the first to find new songs as they reach the publishers and, of course, she knows just what voices to select from her pupils. The programs at the Von Klenner concerts and musicales show the broadest catholicity, since all schools and styles are illustrated. Operatic gems, arias from the immortal oratorios, English ballads, German lieder, French songs, songs from the old Italian masters, and examples of the modern Norse and Slav schools, are to be found upon the lists.

The program to be presented at the Brooklyn concert is not yet complete. Among other numbers it will include:

The Nymphs of the Wood.....Delibes
Viardot Cercle.
O luce di quest Anima.....Donizetti
Miss Mabel M. Parker.
Les Cavaliers (first time).....Brahms-Viardot
Miss Travers and Miss Knapp.
Piano solo, Theme and Variations.....Bach
Carl Fiqué.
Songs—
.....Grieg
.....Tchaikowsky
Miss Sara Evans.
Grand aria and scene from Lucia.....Donizetti
Miss Frances M. Travers.
Songs—
.....Grieg
.....Carl Bines
(First time.)
Mrs. Katherine Noack-Fiqué.
Who Shall Be Fleetest?.....Barnby
Viardot Cercle.
Trio, Les Trois Demoiselles.....Viardot
Misses Travers, Evans and Rae.
Duets—
The Fugitive.....Grieg
Foraken.....Grieg
Parting with Sorrow.....Grieg
Miss Parker and Miss Evans.
Piano solo, Rhapsody No. 12.....Liszt
Carl Fiqué.

O Don Fatale.....Verdi
Miss Bessie Knapp.
The Gipsy.....Schumann
Viardot Cercle. Solos by Miss Huncke, Mott and Kent.

Lenten Musicals by Von Klenner Pupils.


TOMORROW afternoon (Thursday) the pupils of Mme. Evans von Klenner will give a Lenten musicale at the Von Klenner School of Music, 40 Stuyvesant street, near Second avenue and Tenth street. This makes the eighth year that Madame Von Klenner has opened her spacious music room for an afternoon of classes and modern religious song. In the program arranged for to-morrow afternoon the cultivated reader will find many sermons, and all of them appropriate for the Lenten period. Nearly all of Madame Von Klenner's pupils announced to sing to-morrow hold paid choir positions, and therefore it will be doubly interesting to hear the program, which is as follows:

Ave Maria.....Marchetti
Misses Parker, Rae and Evans.
If I Were a Voice.....Woodbury
Miss Harriette Densmore.
Song of Thanksgiving.....Alfisen
Miss Isabelle Woodruff.
Abide with Me.....Liddell
Miss J. L. Delafield.
Hear My Prayer.....Mendelssohn
Mrs. Katherine Noack Fiqué.
Nearer, My God, to Thee.....Klein
(Dedicated to Madame von Klenner.)
Miss Mable Porter.
Quartet, One Sweetly Solemn Thought.....Ambrose
Mrs. E. A. Bulen, Mrs. K. N. Fiqué, Miss Sara Evans,
Miss Delafield.
I Heard the Voice of Jesus.....Bartlett
Miss Florence Keith.
Rejoice Greatly.....Händel
Miss Mabel M. Parker.
My Heart Ever Faithful.....J. S. Bach
Miss Anna Rae.
Quis est Homo.....Rossini
Misses Travers and Evans.
With Verdure Clad.....Haydn
Mrs. E. A. Bulen.
Lord, How Long Wilt Thou Forget Me.....Mietzke
Miss Sara Evans.
O, Had I Jubel's Lyre.....Händel
Miss Marian Mott.
Le Réve de Jesus.....Viardot
Miss F. M. Travers.
Hear Ye, Israel.....Mendelssohn
Miss Bessie Knapp.
Trio, Who Shall Be Fleetest?.....Barnby
Mrs. Fiqué, Misses Rae and Evans.
Soloist, Miss Parker.

Which Do You Prefer?

WHICH of Wagner's works do you prefer? is a question addressed by an inquiring spirit at Trieste to sixty musicians and music critics. The result was:

"Flying Dutchman," 1; "Tannhäuser" alone, 2; "Tannhäuser" and "Lohengrin," "Tannhäuser" and "Walküre," "Tannhäuser" and "Meistersinger," 1 each; "Lohengrin," 3; "Lohengrin" and "Tristan," 1; "Tristan and Isolde" alone, 11; "Tristan" and "Meistersinger," 2; "Meistersinger" alone, 16; "Walküre" 1; "Götterdämmerung," 1; "The Ring" as a whole, 5; "Parafal," 2 (among them Liszt is quoted); "Rheingold" and "Tristan," 1. Eleven of the persons consulted could not make up their minds. Two contented themselves with saying "His later period."



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Harmonic Influence of Unrelated Tones.

I.

CRITICAL observers have undoubtedly noticed the tendency of modern composers to alter and elaborate the common fundamental harmonies. Indeed this harmonic coloration has been exploited to such an extent that the frequently average observer is unable to discover the trend of the musical labyrinth. One cause for the numerous failures in this respect is that comparatively few possess a rational system of chord analysis. Since the time of Rameau there has been a marked tendency among theorists and music calculators to call simple things by abstruse names. A perfectly plain harmony, which was understood and treated as such by Mozart, Beethoven, Chopin and other masters, is taken in hand by these learned doctors and when it emerges from their tonal laboratory it is no longer an independent number of the harmonic system, but merely a fraction of some imaginary mass of tones with a supposed root and an impracticable, catacaustic relationship. To the present writer this seems quite whimsical, and as profitless as rainbow chasing. If music is essentially an art, we cannot fetter the creative artist with these rigid formulas, which apply only to the physical sciences.

It is the old story of talent *v.* genius; matter against mind. But art (which is truth) will surely prevail.

We begin therefore, with a purely musical, harmonic basis as we find it in actual composition. Every independent harmony is to be classified with respect to its theoretical root and its interval formula. The resolution or progression of the chords need not here concern us. The following enumeration will answer all practical purposes:

Major, minor and imperfect (miscalled "diminished") triads occurring naturally in the key. (The augmented triad is important, but it comes properly under elaborated or altered harmony.) The essential seventh chord, which is numbered I. in the writer's system on account of its elementary application and its dominating character, is the most euphonious of all the four-toned discords. Though the interval from one to seven, or vice versa, is a normal discord, the student should understand that componently the chord is consonant, one major and two minor thirds are its constituent elements. Another important principal discord is the diminished seventh, a product of the modern harmonic minor scale. Notwithstanding the emotional character of this quasi-chromatic discord, we may classify it as an independent harmony without regard to a supposed root which would give the chord a more fundamental aspect. In other words we accept it as the masters gave it us. This is numbered II. III. is the leading note seventh, a negative discord of neutral character.

IV. and V. are secondary seventh chords, which lack some essential element found in the principal discords. In a major key there are three of these non-transitional seventh chords of the species IV., and two of the species V. These latter are dissonant, and since they usually are prepared, either above or below, they belong naturally to elaborated rather than to simple material. However, Wagner has employed them independently as basis for figured detail, the whole forming a musical synartesis, like an engraved or embossed column.

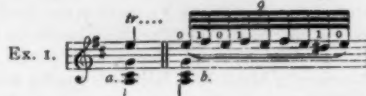
If we add the principal ninth chords our classification will suffice, so far as the present aim is concerned.

These independent harmonies form the basic structure upon which all possible elaborations, so far as known, will rest. The present aim is to consider these as constituent or fundamental elements, around which every variety of ornamentation is woven, and in this way the

student may acquire such practical knowledge as will enable him to penetrate the composer's design and thus master the visible transcript in a comparatively short space of time.

The writer's general title, unrelated tones, includes a considerable number of adventitious elements, diatonic and chromatic. These would seem to owe their origin, or at least their *raison d'être*, to that ancient embellishment, the trill, with its concomitant melodic conclusion. We have here: 1. A harmonic tone resting upon some correlative chord as tonal support. 2. A tone next above alternating rapidly with the principal tone. 3. A tone below (usually a minor second) which, being followed by the harmonic element, serves to finish or conclude the embellishment.

As noted, we see only the harmonic elements (a), but the actual effect (b) is to be considered:



The figures (1) above F sharp and D sharp show the adventitious notes alternating with the harmonic element, E, indicated by the cipher.

With the double trill there will be two unrelated elements above in reciprocal succession with the principal tones, and the foreign elements below in the conclusion. Thus:



In the figure above we hear two principal tones embellished with two secondary (unrelated) tones above, and two below. Accordingly there are four adventitious elements in Example 2, all explainable on the theory of a trilled tone.

The fact is to be noted that while the passing notes above are diatonic (and accordingly in the key), they are unrelated to the accompanying chord. The chromatic passing notes below are foreign to both key and chord, except in their capacity as leading notes to C sharp, and E. This modern chromatic tendency is, in such instances, wholly a matter of euphony.

From the double to the triple trill is but a step:



This is equivalent to a shake on the dominant, elaborated by means of three simultaneously trilled notes. If a conclusion be added a minor second below each tone of the first chord, there will result three major triads in chromatic succession. In this instance the F sharp chord would of course represent the harmonic elements.

For purposes of harmonization the writer has classified the unrelated notes in this manner: 1, passing note; 2, appoggiatura (measured); 3, suspension, tied or untied; 4, anticipation; 5, stationary note; 6, direct auschlag; 7, inverted auschlag. The acciaccatura, modern, prall trill, gruppetto, glide, parenthesis and other ornaments are embraced in the preceding unrelated tones. When the passing note or the appoggiatura is above the harmonic note the former is diatonic; when the unrelated note is below it is

usually chromatic. This is not a rule, but merely a custom which has prevailed since the death of Bach and Händel.

In certain forms of elaboration the chromatic element appears above as well as below. (See the Chopin Bolero, op. 19.) Therefore the student is to understand that any tone of any chord may be embellished with appoggiature or passing tones woven around the harmonic element.

The gruppetto, either direct or inverted, is the best illustration of this fact. A gruppetto may begin with the related or the unrelated tone; musical conditions must decide which. Clementi, Hummel and other composers were partial to the latter method, which is more dissonant. Chopin inclined to the former.

The trilled tone has already been explained, and in theory there is nothing further that is essentially new with regard to unrelated tones.

The main point in harmonic analysis is to separate the outline from the detail, the related from the unrelated notes. This process reveals a simple basis, and upon this it is comparatively easy to reproduce the elaboration.

Nearly all the modern cadenza and passage work is constructed by means of appoggiature and passing notes. An instance is here cited from Beethoven's op. 101. At the end of the Adagio there is a cadenza on the dominant. This is embellished with the chromatic passing notes below. Therefore, the outline is E, G sharp, B; D sharp, F double sharp and A sharp form the detail. The latter are of course unrelated notes. With this understanding the cadenza can be learned much more quickly and will be less liable to escape the memory when we have thus apprehended the design.

Our next quotation is from the Finale to Chopin's Fantaisie for piano and orchestra, op. 13. There are a series of uniform figurations on the A chord, each of which begins with an appoggiatura above the harmonic note. The former is marked 2. One measure is sufficient as an illustration thus:



The quasi trill figures on the tonic and fifth of the A chord continue up and down in this manner during eight measures. Soon as the design is observed (better away from the piano) one ought to be able to play the entire ninety-six notes of the right hand part, together with the accompaniment, from the single measure quoted.

These are simple illustrations. More ornate and complicated ones will follow.

A. J. GOODRICH.

Leonora Jackson's Triumphs.

HARDLY have the echoes of Miss Jackson's successful tour with the Boston Symphony Orchestra died away before we are again informed that she has just completed another "rushing" lot of engagements with the leading musical clubs of America. The arrangement of the dates was made through the Victor Thrane Musical Bureau:

March 14, Nashville, Tenn. (morning).
March 15, Dayton, Ohio (evening).
March 16, Akron, Ohio (evening).
March 17, Cleveland, Ohio (evening).
March 18, travel (Sunday).
March 19, Grand Rapids, Mich. (afternoon, 4:15 P. M.).
March 20, Chicago (afternoon, 4 P. M.).
March 21, travel.
March 22, St. Louis, Mo. (evening).

She appeared at Centralia, Ill., last Tuesday, and on Friday afternoon Hambourg, Miss Jackson and De Gogorza gave a joint recital in Buffalo.

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18 IRVING PLACE, NEW YORK

MUSIC GOSSIP

OF GOTHAM.

NEW YORK, March 26, 1900.

THE fourth meeting of the Musical Salon took place at the handsome residence of Frank Seymour Hastings, in the recently completed music room, when a varied program was given by artists known and others not known, but sure because of artistic merit to make place for themselves some day.

Hastings' own Prelude in E flat, recently composed, opened the program, and this was received with every sign of interest, for it is full of elegant harmony, dignified, melodious throughout. An aria from "Gallia," sung by Mrs. Jessica De Wolf, showed the singer possessed of a voice far above the ordinary, with abundant temperament, high B's, and other excellent things.

C. Whitney Coombs was represented by his "Vision of St. John," done by a mediocre church quartet, highly interesting as a church number, but monotonously out of place in such surroundings.

The most artistic effort of the evening was the piano playing of Mrs. Chas. B. Foote, which was indeed simply delightful; so fresh, spontaneous, that all were enthused. She played "Fruehlingsrauschen," Sinding; "Menuett" Stavenhagen; "Wedding Day at Troldhagen," Grieg. Massenet's "Mary Magdalen" was also done, with the following quartet: Misses Elise Stevens, Florence May Loomis, Dr. F. D. Lawson, Heinrich Meyn. Miss Stevens showed herself an able singer. A feature of interest was the singing of a brand new song, one may say "hot from the pen" of the host, Frank S. Hastings, called "For Love of You," sung by that rising young basso, Robert Hosea. The song possesses even more of the elements of popularity than his "My Love is Like a Red, Red Rose," and ere long it will be heard o'er all the land, like the other Hastings songs.

As a medium for making young artists known, the Musical Salon is filling its mission.

The Society of American Musicians and Composers, formerly the Manuscript Society, held its sixty-fifth private meeting at the Waldorf last Thursday evening, the following artists participating: Mesdames Hortense Hibbard-Howard, Emma Juch-Wellmann, Miss Emma Pilat, violinist, and Messrs. Oley Speaks, bass; Hobart Smock, tenor. Compositions by Liszt, Dvorák, Tschaiakowsky, Brahms, Bruch, and of the American composers, Nevin, Parker, Hawley, Mrs. Beach, MacDowell, Chadwick, Hadley and Felton were performed. April 27 the last meeting of this season will occur at the same place.

Mrs. Beardsley's monthly musicale in her handsome large Knapp Mansion studio, Brooklyn, had this program: Sonata, violin and piano.....Beethoven
Mr. Kapp and Mrs. Beardsley.
Cradle Song.....Kate Vannah
O, du lieber mein.....Behr
Miss Emma A. Dambmann.
The Warning.....Meyer-Helmund
The Swallows.....Cowen
Mrs. Hilda M. Rowland.
Fantaisie and Bolero.....Alard
Mr. Kapp.
The Soldier's Bride.....Murio-Celli
Miss Dambmann.

RossiniSaint-Saëns
Etude, G flat.....Chopin
Miss Penelope B. Parker.
Night Time.....Van De Water
Mrs. Rowland.
Hungarian Dances, piano, violin and 'cello.....Brahms
Mrs. Beardsley, Messrs. Kapp and Freeman.
F. W. Riesberg, accompanist.

The studio was filled, and this carefully planned and varied program went through without a hitch. Miss Parker, Mrs. Beardsley's pupil, played with sympathetic understanding and intelligence. Mrs. Rowland possesses a clear and true soprano voice of brilliancy and expressiveness; her "Spring Song" was a delight to the audience. Miss Dambmann's soulful contralto went to all hearts, and Murio-Celli's "Soldier's Bride" was sung by her with great variety of tone color, rousing enthusiasm. Mr. Kapp played his violin solos with much spirit and beautiful tone: his violin is evidently a jewel.

Undoubtedly the special features were the opening and closing numbers, in which Mrs. Beardsley showed herself the skillful and sympathetic ensemble player; there were repose and classic conception in the Beethoven duo, and a mighty swing and spontaneity in the Brahms' Hungarian Dances, throughout it all Mrs. Beardsley maintaining a proper tonal balance, asserting her piano part only as thematic development required; this is not simply playing the piano, but is far more—mind, head, judgment combined.

Mrs. Beardsley is planning a concert for the 27th of April, in which her daughter Constance, known as a promising pianist, will be the principal artist, with other highly attractive features.

The Kirpals, of Flushing, keep prominently before the public all the time. Only recently the local meeting and musicale of the N. Y. S. M. T. A. was held there, when the local meeting devoted much space to the affair. Also a certain prominent lecturer on music, whose name has been printed here so often that we will vary things by not publishing it this time, recently appeared there, talking on the "French Women and the Music of the Exposition of 1900." The paper also says that "Mrs. Kirpal also sang very effectively three songs in French by Chaminade, Holmès and Massenet, and also a collection from Saint-Saëns in German. Young Theo. Lindorff, the brilliant pianist, was heard in a difficult selection, very effectively rendered. Professor Kirpal played the accompaniments."

Lulu A. Potter, a former Von Klenner pupil, is doing well in Pennsylvania. She sang in Tyrone First Presbyterian Church, March 11; at an organ opening in Altoona, on February 22; March 15 she sang at an organ recital in the First Lutheran Church; on Sunday she sang at the dedication of the First Church of Altoona, and March 26 at a large concert given by F. A. North & Co. in the Opera House. April 19 she expects to appear at the Logan Band concert, likewise at the Opera House, presumably in Hollidaysburg, where Miss Potter has charge of the music in a seminary.

The Hild Entertainers recently appeared in Brooklyn at St. Francis Xavier's Church and received much praise from all sides. Said the Times:

".....A most excellent concert. Mme. Hild directed the whole concert admirably; it was thoroughly enjoyed by all who were there."

Harlem Y. M. C. A. paper of recent date said of the violinist Miss A. Margaret Wagner:

"Miss Wagner, who appears with the company, has

often taken part in entertainments here, and has always been received with enthusiasm; she is an artist of rare merit."

Miss Emma K. Denison begs to announce that she will repeat by request Schubert's Song Cycle, "The Fair Maid of the Mill," on Monday evening, April 2, at 8:30 o'clock. Miss Edith Cornell will play the accompaniments and Mrs. Charles Curtis Pritchard will read the story.

Tickets may be obtained from Miss Denison or from any of the patronesses; Mrs. Charles Frederick Burhans, Mrs. J. Henry McKinley, Mrs. Henry C. Conger, Mrs. George Howell Dunham, Mrs. Arthur J. Peabody, Mrs. Robert Rutter, Mrs. Charles H. Pepper, Mrs. M. H. Lawrence, Mrs. Frederick C. Keller, Mrs. Richard H. Bull, Mrs. David James Burrell, Miss Katharine Van Nest, Miss Catharine Jane Pryer and Mrs. Joseph Walker, Jr.

Pupils of Parson Price are making names for themselves. At the thirty-fifth annual entertainment at the Thirteenth Street Welsh C. M. Church, Miss Marguerite Parry, Miss Ella Williams and Miss Lizzie Roberts appeared, with Mrs. Price as accompanist. Mr. Price's own composition, "The Two Bards," was sung by Messrs. Beynon and Evans, and Evan Williams sang this euphonious-looking song: "Oh' na byddaf'n Haf o hyd."

The New Brunswick Home News of March 17 speaks at length of a concert given there, in which another Price pupil appeared, namely Miss Bertha Haring, a young New York lady. Said the News: "Miss Haring possesses a pleasing voice, and used it to such advantage last evening that she was compelled to respond to encores after each selection. Miss Haring was the only stranger engaged, the others all being local talent."

Albertus Shelley and his mother, Madam Shelley, recently gave a musical evening at their studio, 1083 Lexington avenue, when the following pupils assisted: Misses R. Reich, Hope Curtis, Sadie Carroll and Messrs. A. Reich, J. Orner, Gootenberg, F. N. Corby, Fischer and Bauer. A program of violin, piano, vocal and string quartet music was given, the vocal pupils being Madam Shelley's. It is only a few years ago that Madam Shelley was busy as a voice teacher in Paris, France, where she was very successful and much sought after. Her son, Albertus, was at that time a student at the Conservatoire, and while they were abroad the young fellow had every possible advantage.

To-morrow, Thursday, at 4.30 P. M., J. Warren Andrews will give his fourth organ recital at the Church of the Divine Paternity, when Mrs. Jennie King Morrison and Oley Speaks will be the solo singers.

A fifth recital will be given April 5, at which Miss Estelle Harris, soprano; Miss Louise F. Thayer, organist; Albertus Shelley, violinist, and Charles W. Rietzel, 'cellist, will participate. Rheinberger's Suite, op. 149, for organ, violin and 'cello, will be played. F. W. RIESBERG.

Gabrilowitsch.

THE renowned pianist Gabrilowitsch, who is coming to this country next season, is now playing seven concerts in the large cities of Holland. He will then play in Germany again.

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Ida Mampel's Recital.

A NUMBER of musical people having an appointment at the St. Nicholas Garden last summer, were unexpectedly greeted on ascending the stairs with some remarkably fine music. It was in the morning, when the callers hoped to find the hall deserted.

However, upon entering the inviting place they found seated at the grand piano, not a man or a woman, but a little girl, not over ten years old, with a soulful expression of countenance and chestnut curls flowing down her back. The child was rehearsing with the Kaltenborn orchestra the first movement of Mozart's D minor Concerto, which

Consolation Liszt
Marcia Fantastica Bargiel
(Artistic changes by Rafael Joseffy.)

Nocturne, op. 9, No. 2 Chopin
Polonaise, op. 26, No. 1 Chopin
Liebestraum Liszt
Rondo Capriccioso, op. 14 Mendelssohn

A little girl of ten can hardly have a history, and so there is nothing to record about Ida but her gifts, which are pronounced extraordinary. She plays the piano like an adult, producing a lovely tone and revealing surprising intelligence and technical skill in all that she does. If the verdict of the 2,000 persons who saw Ida play with the Kaltenborn orchestra amounts to something, the girl's future is assured. Fannie Bloomfield-Zeisler was just Ida's age when she played for the first time with an

faith affirm that all mysteries are clearly explained by believing it.

For several years Ida studied with William C. Rehm, and her public appearances are largely due to the efforts of her teacher. Her father, Mr. Mampel, is acquainted with a great many men of prominence, and a number of these have particularly interested themselves in little Ida's career.

Petschnikoff.

PETSCHNIKOFF, the great Russian violinist, closed his Southern tour at Dallas, Tex., last Monday. Large and brilliant audiences have greeted him at every appearance in the South. Petschnikoff will probably go to Colorado Springs and take a week's rest in that beautiful city.

The first joint recital by Petschnikoff, Hambourg and Lachaume will take place in Colorado Springs on April 6. Immediately afterward they will start for San Francisco, where they will have rehearsals on April 12 and 13, with a large orchestra, under the baton of Aimé Lachaume.

A very elegant and numerous audience assembled at the Athenaeum last night, on the occasion of the first appearance in this city of Alexandre Petschnikoff, the celebrated Russian violinist. In every number the immaculate technic of this artist was a source of increasing wonderment. The almost unconquerable difficulties abounding in every selection were overcome with a degree of ease that provoked the unstinted admiration of the audience, and at the conclusion of the Vieuxtemps number Petschnikoff stood revealed as a consummate master of the most difficult of musical instruments. In the "Chaconne" not alone was his technical perfection a source of increasing wonderment, but that monument of musical conception was given with such delicacy of phrasing and fullness of correct intonation as to hold his hearers entranced. A musician to the manner born, he endows his interpretations with an individuality so striking and at the same time so scholarly that any attempt to depict them must necessarily be lacking. He is a painter of tone-pictures, each in itself a revelation of the master mind that guides the skillful bow and subtle fingering. If the applause that was accorded him was in the nature of a tremendous ovation it was but a very faint tribute to his inspiring genius and colossal musical abilities.—Times-Democrat, New Orleans, La., March 18, 1900.

The very flower of New Orleans culture and refinement went to the Athenaeum last night to hear Alexandre Petschnikoff, the wonderful Russian violinist.

Never had artist a more appreciative and sympathetic audience. Never were the souls of an audience stirred by sweeter music. The artist was equal in every particular to the occasion. Petschnikoff is one of the world's greatest violin masters. Last night he was recalled again and again.

After the conclusion of No. 4 of the program, a Concerto by Wieniawski, which seemed to please the audience the most, the applause lasted fully ten minutes. The Concerto stirred the audience to the highest pitch of enthusiasm.

No. 4, "Chaconne," by Sebastian Bach, was, perhaps, the most delicious and beautiful musical number ever executed in New Orleans. It was absolutely faultless from beginning to end.

Aimé Lachaume, who plays the accompaniments, is a pianist of great ability. This, perhaps, is an evident fact or he would not be traveling with the Russian. He, too, quite captured the audience. His rendering of Chopin's grand Polonaise was particularly splendid, and he was recalled three times.—The States, New Orleans, La., March 18, 1900.

Asheville, N. C., Music Festival.

THE Asheville Music Festival, which took place on the 21st and 22d of the month, was a great success both musically and financially. The expenses amounted to \$3,000, but were all met by the sale of tickets, so that it was unnecessary to make any demands upon the guarantors, a state of affairs that may well be envied by many of the older music festival associations.

As the result of such a splendid financial showing, the city of Asheville, the day after the festival, decided to undertake the building of an auditorium, to cost between \$15,000 and \$20,000.

The association was only organized last January, under the direction of Ferdinand Dunkley, who has given his services gratuitously to the work of training the chorus, writing the descriptive program book and corresponding secretary. So fine a result, however, must repay Mr. Dunkley for all his hard work.



IDA MAMPEL.

she subsequently played at one of the summer night concerts.

Ida Mampel scored a success at the concert and received favorable notices in the daily papers. But her début in the "dead of summer" did not attract the serious attention her forthcoming recital promises to create. The recital will be given at Mendelssohn Hall to-morrow (Thursday) evening, and upon that occasion Ida will play the following list of compositions:

Concerto in D minor (first movement) Mozart
(Cadenza by Hummel.)
Miss Ida Mampel and String Quintet.
Etude Mignonne Schütt
Chanson d'Amour, op. 50, No. 1 Sternberg
Mazurka, op. 54, No. 2 Godard
Chant du Voyageur, op. 8, No. 3 Paderewski
Tantelle, op. 99, No. 1 Raff

orchestra in Chicago twenty-five years ago. Let us hope that the fates will be as kind to Ida as they were to the great genius whose silver jubilee has just been celebrated.

Whenever a young musical genius appears upon the horizon thoughtful people begin to speculate on the origin of the newcomer. In Ida's case, as in the case of many others, the heredity theory fails to prove anything. Ida's father is not musical. Her mother plays the piano "a little," like millions of women, but even she herself disclaims any talents above the ordinary. Little Ida has an elder sister, who also plays the piano, but she does not play like Ida. Both girls study with the same teacher.

Why does the playing of the younger create a sensation, while that of the elder girl is no better than that of thousands. The Western World declines to accept the theory of reincarnation, but the numerous disciples of that

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Powers-Alexander Lenten Musicales.

THE first of these interesting functions occurred last Thursday afternoon in Carnegie Lyceum, as usual, when the program was as follows:

Fantaisie and Fugue (G minor).....	Bach-Liszt
Mrs. Hadden-Alexander.	
Somebody	Schumann
Wer machte dich so krank.....	Schumann
Naebdy	Schumann
Francis Fischer Powers.	
Von Ewiger Liebe.....	Brahms
Mrs. Adele Laeis Baldwin.	
La Tambourin.....	Rameau
Menuet	Boccherini-Joseffy
Nocturne (C minor, op. 48).....	Chopin
Rigaudon	Raff
Rhapsodie, op. 79.....	Brahms
Rhapsodie Hongroise, No. 12.....	Liszt
Mrs. Hadden-Alexander.	
Tu mi deraiss.....	Chaminade
Chanson	Pesard
Love Is a Bubble.....	Allitsen
Mrs. Baldwin.	
Agnus Dei.....	Bizet
Francis Fischer Powers.	
Violin, Miss Otie Chew; piano, Horace H. Kinney; organ, George E. Daland.	

Mrs. Alexander's Bach was noble of utterance, clear in conception and performance, effective in climax, and Mr. Powers sang his three Schumann Lieder with that innermost feeling associated with all his interpretations. Mrs. Baldwin, looking lovelier than ever, sang the Brahms "Ewiger Liebe" in a manner unexcelled, with a German enunciation which is the envy of many another singer. Archaic was Mrs. Alexander's petite Rameau seventeenth century piece, graceful her Joseffy arrangement of the well-known Boccherini Menuet; each of the following numbers were given just the right touch to bring out their effects, and her closing rhapsodie was indeed a mighty climax. Here there was all manner of nuance; from the most dainty pianissimo to the biggest possible fortissimo. Mrs. Baldwin's group of three songs were charming in every way, winning for her an encore, Clayton Johns' "A Fable," which pleased everyone, so distinct was the little story, so pretty the music, so well done by the singer.

Mr. Powers' appearance for the last number was the signal for a reception that would have turned the head of most men; not so with Powers—it but nerved him to a greater effort, so that his singing of the "Agnus Dei," which closed the musicale, was all that is noble, devotional, with a great climax on the high A flat which closed the song. Here was heard something most unusual—a baritone with an A flat of utmost power and effect; how rare is this! To the last mentioned, Miss Otie Chew, the young English violinist, provided the violin obligato, transposing the same in most musicianly fashion.

The various accompanists above mentioned did their share well.

Among those occupying boxes were Mrs. Andrew Carnegie, Miss Jean Bradley, Mrs. Edward M. Knox, Mrs. Donald McLean, Mrs. H. G. Fiske, Mrs. Frank Northrop, Mrs. Joseph Zimmerman, Miss Zimmerman, Mr. and Mrs. Howard Russell Butler, Mrs. J. Gilbert Gulick, Mrs. Theodore Havemeyer, Mrs. Joseph F. Knapp, Mrs. George Studwell, Mrs. Theodore Sutro, Mrs. William Etherington, Mrs. William Hoggson.

The second and last musicale occurs to-morrow (Thursday) afternoon, Carnegie Lyceum, 3 o'clock, when, besides Mrs. Alexander and Mr. Powers, there will be heard Earl Gulick, the boy soprano, whose honors of late have come to him thick and fast; indeed this lad's name is fast becoming known o'er all the land.

Hambourg's Sixtieth Concert.

HAMBURG, the young Russian pianist, has been creating a veritable furore during his tour this month. His sixtieth concert occurred last Monday night at Massey Music Hall, Toronto, where he was received with an enthusiasm seldom witnessed in that city.

Petschnikoff and Hambourg.

THE great trio, Petschnikoff, Hambourg and Lachaupe, which is to tour the Pacific Coast under the management of Victor Thrane, will undoubtedly create a sensation in the West. Up to the time of going to press the following dates are reported as definitely fixed:

April 6, Colorado Springs, Col.
April 16, San Francisco.
April 17, Oakland, Cal.
April 18, San Francisco.
April 20, San Francisco.
April 21, San Diego, Cal.
April 23, Los Angeles, Cal.
April 24, Los Angeles, Cal.
April 27, San Francisco.
April 30, Portland, Ore.
May 1, Seattle, Wash.
May 2, Tacoma, Wash.
May 5, Spokane, Wash.

Mlle. Elsa Ruegger.

Mlle. ELSA RUEGGER, the talented young 'cellist, played last week with the Indianapolis Symphony Orchestra on March 19; with the Philharmonic Society, Nashville, March 21, and Wheeling, West Va., on March 24. She plays at a private recital in St. Louis to-morrow night, and will arrive in New York city on Saturday morning. In the evening she will appear with the Germania Club, Brooklyn.

Mlle. Ruegger's last appearance will take place at Mendelssohn Hall on the evening of April 3. She will sail on the morning of April 4, for Brussels, and after a week's rest, will commence her European tour.

The critics throughout the country have almost unanimously declared her to be the greatest woman 'cellist who has ever visited this country.

Mme. Kileski Busy.

THE well-known soprano, Mme. Evta Kileski, is without doubt the busiest artist in New England. In addition to the bookings already announced we append the following just reported through Thrane's Musical Bureau:

Dedham, March 27.
Brookline, March 31.
Newburyport, April 17 (with the Choral Society in "Hiawatha" with the Festival Orchestra).
Brookline, April 19.
Boston, April 22.
Gaffney, S. C., May 7 to 11, Musical Festival.

Arthur Beresford.

MR. BERESFORD has already booked several dates for his Californian tour, and his magnificent voice will be heard in many of the leading cities and will doubtless create a sensation. He sings on Thursday for the Thursday Morning Club, the new cycle of songs by Arthur Somervell, set to words from Tennyson's "Maud," returning from Bethlehem, Pa., the day previous, where he sings the difficult bass solos in the Bach B minor Mass. On April 13, "The Messiah" will be given in Montreal, for which he is engaged, and also for "Elijah," at the Vermont Musical Festival.

Dohnanyi's Tour.

DOHNANYI, the young Hungarian pianist, will remain in the United States until the end of April. He will give a series of recitals in New York, Boston and Philadelphia. The great success of the young virtuoso at concerts of the Boston Symphony Orchestra last week, has created a demand for his appearances in many cities throughout the country. Mr. Dohnanyi is under the management of Vert and Wolfsohn. Next season Dohnanyi will return here for a three months' tour under the direction of his present managers.

Blanche Duffield.

WE reprint additional press opinions of Blanche Duffield, now touring with Sousa, showing that she continues to make a decided impression wherever she appears.

While John Philip Sousa is the lion of these concerts, he does not get all of the admiration. His solo artists this year possess rare talents. Miss Blanche Duffield, a New York young woman, last evening displayed a soprano voice of most charming quality. Her method almost attains perfection, and her tones are as correct and pleasing as have reached the ears of Sioux Cityans for a long while. —Sioux City Tribune, March 5.

Miss Blanche Duffield has a fresh and flexible high soprano voice, and her selections were especially well chosen to display it to the best advantage.—Topeka (Kan.) Capital, March 8.

The singer, Miss Duffield, has a high soprano voice of astonishing vivacity and elasticity. Her tones were most sweet as she gaily and highly caroled.—Nebraska State Journal, Lincoln, Neb., March 6.

The ability to bring a smiling soprano to her position and leave her there is not Sousa's slightest accomplishment. He knows how to select a soprano. He does not bring one out whose size indicates that it is a big thing to travel with Sousa; nor does he carry one who must get one into a nervous strain by a series of facial contortions. He selects one with the Sousa traits of being at home and happy. Miss Blanche Duffield adds to her wonderfully clear voice a personal beauty and magnetism that makes a triple combination impossible to beat.—Daily Iowa Capital, Des Moines, March 9.

Blanche Duffield has a high soprano voice, clear and of attractive quality. Her E flat in the "Maid of the Meadow" was sweet and clear, as was also her high C in the encore number.—St. Paul Dispatch, March 12.

Miss Duffield, the soprano, has a pure soprano voice of delicious quality, a pleasing stage presence and a dainty personality.—St. Paul Globe, March 12.

Miss Duffield won a lasting place in the memories of her St. Paul auditors. She has an exceptionally sweet voice and her selections were a delight.—St. Paul Pioneer Press, March 12.

Blanche Duffield has facile, finished execution, and her voice, though light, is sweet and of good range.—Minneapolis Times, March 13.

Miss Duffield is a gifted singer and has a voice that rivals a flute in purity and quality.—Minneapolis Journal, March 13.

Miss Duffield, the soprano, gave a most charming number and encore. She displays a wonderful voice of great training, sweet, accurate and sympathetic, and her simultaneous chromatics to the accompaniment of the flute were one of the treats of the evening.—Milwaukee Journal, March 15.

Miss Duffield proved to be a charming singer, with a sweet, light soprano, as pure in tone as some of the soft, sweet instruments behind her. She gave "Spring Is Coming" as an encore, which gave her an opportunity to show some bird-like trills that were very effective.—Terre Haute (Ind.) Express, March 16.

The two new soloists, Misses Duffield and Bucklin, are about the best Sousa has ever brought here. Miss Duffield gave a Sousa Waltz, and when recalled sang in a thoroughly delightful manner "Spring Is Coming."—Louisville (Ky.) Commercial, March 18.

Blanche Duffield, the soprano, possesses a voice of true expression and fine scope. Her enunciation is singularly clear and distinct. Her low notes are beautifully modulated, and the higher notes are taken with ease and confidence. In appearance Miss Duffield violates the rule laid down for the great majority of soloists featured with an orchestra or band. She is young, pretty and attractive.—Louisville (Ky.) Courier-Journal, March 18.

Grace Preston.

MISS GRACE PRESTON, the young contralto who has been meeting with great success lately, will give a recital in Syracuse on April 5 with the Morning Musical Club. She appeared last Monday evening in Toronto, at Massey Music Hall, when she and Hambourg gave a joint recital before a very large and enthusiastic audience.

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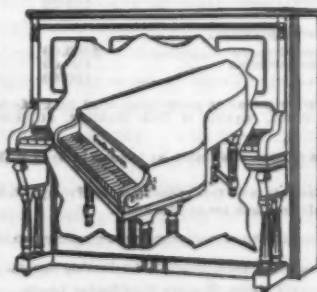
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SOME inspired person wrote recently to the *Evening Sun* suggesting that De Pachmann kiss two girls before he plays, for "the virtuoso declares that nothing else seems to give him the needed inspiration in his work." "Music Lover," who signs this communication, is evidently a girl looking for trouble. Let us suggest that she offers herself as a propitiatory victim for art's sake!

SCHUMANN-HEINK'S neck was recently analyzed in an evening paper. It gets red when she sings. The journalist wonders why. So do we. And in a few years so will her voice—both wonder and wander. The reason Schumann-Heink's neck becomes red when she sings is because she forces a once beautiful organ, and the congestion becomes visible. Observe a male turkey when angered; observe its crop inflamed by rage; the fowl would have an imperfect tone production if it sang. Thus it is with the contralto Schumann-Heink.

CALVE fainted in "Carmen" last Friday night. Scott's elbow jostled her and over she fell. Uproar in the dressing rooms! Everyone knew that it had to occur, whispered the chorus. Had not Signorina Eames narrowly escaped last week, when the curtain, a heavy curtain, was polite enough not to smash her pretty head! *Tiens!* and likewise *Ecol!* A glass of champagne was forced down Calvé's throat, literally forced! Opera singers do not care for the beady beverage. *Tiens!* To a *Herald* reporter Calvé is reported to have said: "Au rien, au rien de tout," which "au" we firmly refuse to accept. She also remarked "Tres sein, tres sein." This sounds like German for leg; there must be a mistake somewhere. Anyhow, Calvé was bound not to let Eames get ahead of her. We may confidently expect either an assassination or an explosion of some sort at the opera soon. The season wanes but the press agent waxes, for he must win his stipendium or else face a long and thirsty summer.

WAGNER'S PECULIARITIES.

WILHELM KIENZL, in a late article on Wagner's personal character, defends the great master against the charge which the ignorance and prejudice of the Philistine world flung at him. Most of these charges refer to the time when, in advancing years and failing health, he was at Wahnfried seeking for repose after the storms of a troubled life, and it must be remembered that his lifelong struggles, his unceasing, wearying labor, his declining health had created in a nature, originally optimistic and confiding, a nervousness that destroyed his self-control and led to outbursts of anger at the merest trifles, and to cease to distinguish between friend and foe. Many of his most devoted friends had to suffer from these outbursts, but they overlooked them when they remembered the kindness he had shown them and the noble work he had accomplished. Great natures are great in passion, and Wagner, when the fit was over, was always ready to make amends. The world, however, as usual, only remembers his fits of temper and never speaks of his good heart. To have known the latter, one must have lived with him.

That this rash impetuosity injured him he must have known. For instance, he could not have been ignorant that his "Capitulation" would for a very long time exclude him from France. That it was not, as Saint-Saëns said, an insuperable barrier to his admission to France, is to be attributed to the all conquering power of genius.

He had many peculiarities, beyond doubt. For example, his dislike of beards (he wished to have the heroes of his dramas beardless), his dislike of eyeglasses, his neglect of his health and the fact

that when he was sick the best way to pacify him was to give him as many medicines as possible; his fondness for velvet, his love for old clothes, which he used to collect from the servants when his wife had discarded them; his love for practical jokes and the like—are oddities such as many men have. The exaggeration of his expressions, either of anger or joy was indescribable. He would really foam in rage and in joy would literally stand on his head. He once received an unexpected visitor in this position. He would play about like a child and talk stupid stuff without sense or connection; he seemed under the necessity of giving way to the impulse of the moment. No wonder that those who happened to see these antics asked themselves: "Is this the immortal author of 'Parsifal' and the 'Ring'?" No wonder that the great alienist, Dr. Theodor Puschmann in his "Richard Wagner: A Psychiatric Study," argues that he was mad.

In a lately published letter by the late Michael Bernays, who was a great friend and admirer of the composer, describing a visit paid by him to Wahnfried in 1877, mention is made of Wagner's "sprühende Laune" at table, while yet in all his jests and witticisms there was the most serious meaning. "We talked," writes Bernays, "of the second act of 'Tristan,' the third act of 'Siegfried,' and he continuously made the most acute remarks about the conception, the delivery, the management of the tone and the words. Then he talked about Plutarch, and merrily compared Bayreuth with Chæroneia, and the little country tavern we were in with the assembly halls of the Greeks. His lightest remark turned to serious matters. He spoke of the earnestness with which Goethe and Schiller took up their tasks. In speaking of such things Wagner's whole appearance was changed; his eyes flashed, his voice rose to a passionate storm, as if he would smite down the foe, and his gestures especially were really speaking." During the evening Wagner sat down at the piano to perform the Prelude to "Parsifal." "He could not play; in one place, in quicker tempo, he did not even try, but the tone produced by his fingers was inconceivably soft, songful and of touching force. At Cosima's request he sang. He could not sing, his voice was utterly broken, but the expression compensated for everything. He sang the Graal motive. We were deeply moved, Cosima and Daniela wept, and I was very much touched."

VON SCHUCH COMPLAINS.

ELSEWHERE in this issue may be found a criticism of the seventh Philharmonic concert. With regret we notice that this orchestra no longer rehearses sufficiently. The performances of the last two concerts were those usually given in a tenth-rate German burgh. In sharp contrast is the work of the Boston Symphony Orchestra, which extorted from Conductor Von Schuch expressions of surprise and admiration. He said to some friends:

"I was astounded to hear the day after I landed in a strange country and from a strange orchestra the most remarkable performance of 'Also Sprach Zarathustra' I ever heard." Von Schuch is a devoted disciple of Richard Strauss and knows whereof he speaks.

He complains, too, of the few rehearsals allowed him by Grau, but adds that even if he had the necessary number the men are too fagged out to do the music or his conducting justice. Just here the question arises whether this celebrated Dresden conductor may not damage his prestige by directing a second-rate orchestra at such short notice. It is a question that should be considered carefully by Von Schuch and by his friends, for we need just such a man at the head of our opera, and first impressions count heavily with our impressionable public.

ENGLISH OPERA.

A Journalistic Success.

THROUGH the unremitting efforts of this paper, alone and unaided, and not only that, but opposed from all sides, a public opinion has at last been aroused, and to meet it a decision has been reached to give English grand opera in this and other cities. There are two schemes now on foot for the purpose of realizing this aim.

No. 2.

The second scheme consists of a combination between Mr. Henry W. Savage, of the Castle Square Opera Company, in combination with Mr. Maurice Grau, of the Maurice Grau Opera Company, to give a season of opera in English at the Metropolitan Opera House, beginning about October first and to continue until December 15th, when a tour of the principal cities of the country is to be made, the foreign high salary star system taking the place of the English Company at the Metropolitan at from one dollar to \$5 a seat instead of 25 cents to \$2 a seat for the English version.

(We learn that Miss Susan Adams will not deign to sing in the English Company because Eames and Nordica will refuse).

Mr. Grau, as printed in this paper, has frequently stated that the English language cannot be properly adapted to opera. He will now make an actual experiment in this direction and learn what can be done with an English opera at the Metropolitan—provided he does it artistically. The English opera at the American Theatre will be abandoned, and the chorus of the Castle Square Company (far ahead of the polyglot chorus at the Metropolitan) will form the nucleus of the new and enlarged chorus for this new scheme. It is announced that an orchestra of forty is to be engaged. This is too small a number of orchestra players for the Metropolitan, and the men will require more than the \$25 a week they are receiving at the American.

The notices of Messrs. Savage and Grau intimate that this orchestra is to be the basis of a permanent orchestra. This is impossible, for if the English Company is to visit the principal cities it must take with it all or nearly all of the orchestra. There are no orchestras in other cities for this purpose, and even if so, they are not rehearsed for opera. The orchestra will, of necessity, be the same kind of a scrap combination always heard at the opera here, unless Mr. Savage insists upon having his own indivisible group of players for the English season, and then also have it known in the principal cities that he is to bring that orchestra along. Unless this is done, the English opera will not receive the support of the musical people of the principal cities the moment they hear that a local scrap band is to be engaged to give the people of the principal cities "fake" performance, because all musical people know that the permanent operatic orchestra is the very first necessary step in artistic opera; and it is hoped that this time an effort is to be made to have opera given artistically and conscientiously.

If these two gentlemen will do this—will place their English enterprise in competent hands so far as the performances go and engage a fair average of good, young and ambitious singers, no matter what

their nativity may be, we may at last get free from the bondage of the high salary foreign imposition and the infamous star system, and this very star system is now a trust of its own actually independent of Grau or anyone. Mr. Grau has "boomed" these stars to such an extent, has so filled their coffers at the expense of all American art and to the disadvantage of national musical development in this land that they are no longer in need of his services.

Jean de Reszké can at this moment, if he wishes, concentrate about himself any number of the advertised stars and give opera here without even consulting Grau and everyone believes that he would aim at an artistic ideal and produce not only standard works but also new operas in such a manner as to disarm any but hypercritical analysis. Any star combination of foreigners consisting of those advertised into such undue prominence can control the situation without Grau, and that "trust" has been created by Grau through the insane course pursued, a course that has made the star performances at the Metropolitan hideous travesties of opera as it should be given and as it is given on the Continent of Europe.

How this will affect the foreign scheme depends upon the manner of production. Forty men in the orchestra will not do. Mr. Grau being interested must see to it that the English scheme succeeds. If it does how will the foreign singers fare? Will people subscribe five dollars a seat to hear a poor chorus and a scrap orchestra so that they may also hear the same old star aggregation? If Grau's foreign singer scheme should suffer how would it help him in his English scheme? If the English scheme fails to please how will it affect the foreign scheme? Can Grau afford to pay the foreign singers high salaries after it is shown that the English Opera Company pays a dividend without high salaried "stars"? Would the foreign singers come at lower figures? Certainly. They would come at greatly reduced figures because nowhere can they get within one half of what he pays them. The English opera scheme may therefore solve the star problem and prove to Grau that he has all along been overcharged and that he could have done better and given better performances had he held these foreign singing stars within reasonable bounds and reduced his prices.

The question as to who is to sing in the English opera is of no consequence for if it is to be ensemble opera people will pay to hear operas and not to hear certain specified singers. It really is of no consequence. If Eames or Nordica are to be stars again in this new scheme at their old rates the whole fabric will go to pieces and the management will be responsible; not the people. If these "stars" are to be used to attract audiences by means of "booming" them the audiences will be attributed to them and not to the operas and that would result in empty houses whenever there are no "stars." Mr. Grau has gone through that experience but probably that is the very reason he will try it again. Then a long good bye to that English Opera Enterprise. Mr. Savage has had no "star" experience yet and has made a success; he may insist upon the application of his theory. Then there will be hope.

No. 1.

The first scheme, a scheme that has been discussed for some months past here, has at its head Mr. E. C. Benedict and Mr. Frank Hastings—two gentlemen

in the banking business, both deeply interested in music. They and others are desirous to see English opera artistically produced in this city and they are in consultation with Mr. Reinhold Herman, now in Berlin, and Court Opera Director Loewe who is at the head of opera in Breslau, Germany, where a great deal of opera is done annually very artistically. This first scheme may have induced Mr. Grau and Mr. Savage to get together and very probably it did, for the gentlemen at the head of the proposed enterprise are taking a very broad view of the case embracing a permanent orchestra and a thoroughly drilled chorus and a complete mise-en-scène, and it seems that both Mr. Grau and Mr. Savage could not relish such an intrusion as this promises to be without, at least, making some counter move.

The English opera scheme of Messrs. Benedict, Hastings, Loewe and Herman contemplates the erection of an opera house and before such a vast enterprise could be launched they propose giving performances season after next in the best adapted theatre that can be secured here. Other musical schemes are also to be incorporated in this one and the basis is to be the encouragement of music in this community on strictly legitimate lines. It may all prove to be a chimera and its success certainly must depend upon the business management. If established on a purely ideal basis and without a practical plan of operations it will never go beyond the stage of discussion.

* * *

Such then are the proposed efforts for the introduction of new methods in the presentation of opera in this and other cities. THE MUSICAL COURIER is pleased to make record of these events, particularly as they indicate a strong endorsement of the policy of the paper which in reflecting public opinion has been pointing out the gross evils which music has been suffering from and the remedies at hand to cure them. Whether the foreign high salaried star system, which we have been opposing so persistently, succeeds one or more seasons or not, it is essentially doomed anyhow. These English opera efforts are preliminary to its abandonment.

THUS SPAKE RICHARD STRAUSS.

WE quarrel with no man's taste in music; it were, indeed, a bootless task. But we do think that a second or even third performance of "Thus Spake Zarathustra" might call forth much critical comment. Whether or not one believes in Richard Strauss and his tendencies, there is no escaping the fact that he is to-day a commanding figure in the world of music—the only great figure in Germany. The French and Belgians of promise are few, while in Italy Martucci seems to be the only one who is keeping warm the classical tradition. The remarkable symphonic poem that was played last week by the Boston Symphony Orchestra is, as far as we know, the greatest of the Munich master's works. "Helden Leben" and "Don Quixote" we have yet to hear. "Macbeth," "Till Eulenspiegel," "Don Juan" and "Death and Apotheosis" are shining examples of the Strauss *tendens*, but "Also Sprach Zarathustra" seems to crystallize the composer's maddest imaginings. Yet there is a method in this madness. His themes are not notable, divorced from their context; but their treatment, their almost miraculous development, coupled with the magnificent mastery of orchestral painting, of intimate feeling for individual instrumental *timbre*—these things at first bewilder one's judgment or else drown it in admiration. But repeated hear-

ings bring to view new vistas, and perhaps the sweeping scope of Strauss will be some time disclosed for good and all. He has imagination, both technical and musical, and a giant will power in the visualizing of it. There are both atmosphere and definite plan in "Thus Spake Zarathustra," and it may be, as our musical reviewer suggests, much irony besides. Who knows, for example, whether or not Strauss plays with his hearers when he proclaims, with almost acrid solemnity, the fugue theme in this poem? Its subsequent treatment makes one wary in accepting it seriously. Besides, for science, Zarathustra-Nietzsche the protagonist of the work, had little reverence. The multitudinous detail, the cunning fashioning of the many mosaics, the contrapuntal knowledge, the firm grasp of the many-colored skeins, the manipulation of the sounding patterns place Richard Strauss on a giddy musical eminence. If he could but leave it and his dreams of the *Übermensch*, his art would grow simpler and stronger. Such music makes Richard Wagner's most complicated scores—"Götterdämmerung," for instance—seem *naïf* by comparison. But mere complicated part writing does not distinguish, for men there be who have written in sixteen parts—not Grell alone—and have yet not made music. Now, Strauss does make music, individual music, despite his leanings on Wagner. He is a hundred times bigger man than either Berlioz or Liszt—bigger because he has more brains—and, despite the sneers of the lovers of the purely erotic and sensual in tones, it is brains that will largely count in the future of music—brains and emotion. Beethoven lives because of his perfect welding of the two in his symphonies; and many of the "great masters" are dead as the proverbial nail in the door because they forgot to mix well on their palettes brains and color. Strauss is a man of ideas, he is master of his material, and emotional to the pitch of madness. If his honest advisers could persuade him to abstain from disquieting metaphysical themes, he would create imperishable art works. To tell him that he was on the wrong trail would be an impertinence; great artists feel rather than cognize. But he might consider the humanity of his hearers, who are not yet overmen, and fashion music full of the larger simplicities of Shakespeare, Goethe and Beethoven.

BARGAIN COUNTER.

THE supplementary season at the Metropolitan Opera House which is to run two weeks from April 2 will be offered to the public at a reduction of forty per cent. Here is a chance for bargains. Cut rates for the balance of the time. Remnants to be had. Importations from all countries, worn and out of shape.

A dozen or so of old operas heard here for a half century to be heard again with the same old cast at forty off for cash.

No rehearsals, therefore big cut in the prices. It is no disgrace to be seen at these performances. The performances will be just as inartistic as they were during the five dollar rate but are now offered at the special three dollar rate. Cut to meet the demand.

No preferences. First come, first served. No references.

The same courteous treatment guaranteed. No new operas to be given during the supplementary season; positively no new works.

One seat three dollars—ten seats thirty dollars. No discount.

Avoid the crush; avoid the rush. Come early, come all, come on.

No special rates to country patrons.

Old voices will be heard, it is true, but the cut of prices warrants no kicking when casts or operas are changed.

Calvé in the great knockdown scene, once more this season.

Eames as the frozen Aida.

No souvenirs except the programs. Everyone entitled to a program free.

Those who have been paying \$5 a seat to hear the old operas can now reduce their average by buying quickly some of the bargain \$3 seats.

Special inducement: Encores allowed. See what you get.

Pringle, de Bars, Olitzka, Strong, De Lussan, Adams, Bauermeister—all the great stars and Mantelli with her little tremolo right in it.

Forty per cent. off the regular tariff. Forty per cent.!

Grand old opera. Star system, forty off for spot cash.

Call at the Metropolitan, early and often.

No commission this time. No omission. Sure to be given but not in time. For cash.

All languages at once in the chorus; forty off.

The chorus will also sing out of tune to accommodate popular taste.

Schumann-Heink will holler like usual, at a reduction but no reduction in weight.

Sembrich will sing for 214611th time the Prima Vera waltz. Knows it by heart now but a little off the key. Forty off for cash.

Van Dyck will sing flat through one whole opera. Forty off for cash down.

Old scenery, old costumes, old wigs, old shoes. Same old thing. But at a great reduction.

Grand rally for two weeks from April 2. Don't fail to live at the opera to drown your sorrows for two weeks at reduction bargain counter rates. Greater reduction than at our bankruptcy sale several years ago. All are invited.

A CORRECTION

OF INTEREST TO MANAGERS AND OTHERS,

44 EAST TWENTY-FIRST STREET,
NEW YORK, March 24, 1900.

Editor: The Musical Courier, St. James Building.

DEAR SIR:—Referring to an article that appeared in a musical paper last week regarding certain money transactions between one Chas. L. Young and my wife (Mme. Rosa Linde) and in which you were mentioned and to prevent any possible misconception of said article, I beg to state that you or Mr. Driggs were in no way connected with said transactions, which were of a purely business nature between myself and Young.

Very truly,

J. P. WRIGHT.

AS already emphatically stated, this paper has no relations with any managers of musical affairs or any impresario except those of publisher of advertisements. We have had a number of cases presented to us complaining of Mr. Chas. L. Young and claiming that he had made promises that have not been fulfilled up to this moment. We have not heard Mr. Young's side of the case, but, no doubt, he has his side, but in each of these instances this paper and its management were not acquainted with the facts until the complaint had been lodged, for the simple reason that we know as little of Mr. Young's business affairs as we know of any other manager's business affairs.

A recent case of interest that has come to our knowledge, on complaint of the victim, refers to a musical manager in this city—not Young, not Thrane, not Wolfsohn—who, in co-operation with an advertising agency, overcharged the artist nearly twice as much for his advertising in the daily papers than the current rates justified. The artist placed the matter in the hands of an attorney and the musical manager at once returned about \$60 which he had proposed to pocket. He also overcharged, in double figures, the prices of the advertisements he had inserted for the concert in the Carnegie Hall and Mendelssohn Hall programs, taking ten dollars a year for cards for which he had agreed to pay five dollars.

When this manager was asked by the artist in question whether he should advertise in this paper

the manager said "No." And why did he say "No"? Because he knew he could get no false bills from this paper to present to the artist; because he knew this paper would not deal with advertising agents who demand discounts we never grant and because he knew he could make no money illegitimately through any co-operation with this paper. He therefore said to the artist: "Do not advertise in THE MUSICAL COURIER." And he is not the only musical manager or agent who says "Do not advertise in THE MUSICAL COURIER." And yet the musical world does advertise in this paper as a matter of course.

CONDUCTORS.

A WELL-KNOWN veteran orchestra player was asked the other day how he liked Schuch as a conductor. His answer was to the point:

"We all understand his beat," and a mint of practical philosophy lurks in this laconic reply. On being questioned as to the newly arrived conductor's interpretation, his remarks were equally sensible:

"When a new conductor arrives in New York there is a lot of talk over his readings. I don't find much difference in any of them. If they beat clear that is all we want. Some play loud where the others played softly; some fast and some slow. They call it 'a new interpretation,' but all we men want is a good beat. Theodore Thomas has the best beat of them all; Anton Seidl comes next. Paur's beat is hard to follow; it is too much in the air, and Walter Damrosch has no beat at all. He just swings a stick. I have played under them all. Nikisch was easy to follow, so was Gericke, but Thomas is the best. No one has played Bach, Beethoven, Schumann and Brahms like Thomas; no one alive can begin to touch Anton Seidl in Wagner. Schuch has a good beat; he 'reads' Wagner and Weber and Beethoven, but I guess he can teach us nothing we don't already know." Thus our orchestral philosopher.

We give his reflections for what they are worth, with the added hint that he is no mere talker, but a practical man of wide experience and native observation. He occupies a position second to none, and is an extremely important factor in the economy of an orchestra. To the musicians, a conductor with a clearly defined beat is a boon, but a beat is not the only thing necessary. Brains must be back of it—brains and a temperament. Some conductors have brains, but lack temperament, and when they have temperament their brains are controlled by their phono-motor centres, and the music made is of the mad, emotional sort. Now, all we hear of Schuch—or Von Schuch, to give him his full title—is favorable, though it is said that he excels in opera and does not shine so brilliantly on the concert platform. Be this as it may—and we shall discover the truth to-morrow evening at his concert—it makes little difference, so far as New York is concerned. Let Von Schuch, Mahler, Nikisch, Weingartner, Mottl, Levi, Colonne, Ochs, Schalk, let any one of these come here, singly or *en masse*, and the result will be the same. A great conductor is a rare bird, but not even ten great conductors can make a bad orchestra play as well as a trained one. For fear this truth will be too blinding, too sudden, we hasten to add that Von Schuch, Rebeck, Josef Sucher, "Gus" Kerker, or Edouard Strauss must have sufficient time for rehearsals, else accomplish naught. Herr Von Schuch arrived here last week. If he rehearsed day and night, without stopping for food or repose, he could not make the opera orchestra play otherwise than it does. Ask Emil Paur; he knows! Rather let there be no rehearsals whatsoever, and the men will play all the better. This comes because of its incomparable virtuosity in dance music and musical entertainments for the guests of sundry hotels, restaurants and eating places on the Island of Manhattan during dinner hour.

Let us have no fear on the score of having to listen

to Richard Strauss' "Heldenleben." If the opera band or the Philharmonic Orchestra attempted the tremendous difficulties of that composition they would blow themselves off the earth. There is no need in New York city for a great conductor, as an orchestra commensurate with such a man's ability does not exist here; indeed cannot exist here under present musical conditions.

PERFORMING RIGHTS IN GERMANY.

THE vexed question in authors' rights, which is called "performing rights," still continues to occupy attention in Germany. Two or three years ago a society, calling itself "The Institution for Musical Performing Rights," was formed by the co-operation of the "General German Music Union" and the "Union of Music Publishers," and its rules were approved by the Imperial Government. But it at once met with considerable opposition from many well-known composers, with Richard Strauss at their head, and a rival body, the "Society of German Composers," was organized, and its list of members contains the name of D'Albert, Humperdinck, Jadassohn, Joachim, Nicodé, Reinecke, Wolfram and other celebrities. The object, of course, is to obtain better protection for the rights of the composers.

The composer's rights, as regards reprinting or piracy, are fully guarded, but they are guarded very imperfectly as regards performing rights. In fact, there is no protection, unless these performing rights are expressly reserved. Here is renewed the eternal quarrel between author and publisher. In a recently published memorial the Composers' Society pours forth its griefs. "The publishing rights are usually in the hands of a publisher who has at his command all business resources to multiply the work, to satisfy the demands of the public and prosecute cases of piracy—in other words, to get the full value out of the publishing rights, while there exists no means of getting such value for the performing rights." The composer, the memorial continues plaintively, is seldom in a position to have the formal reservation of rights printed on his work. To have his work published he must give it to a publisher, and as he is economically weaker than that great personage he cannot compel him to comply with the demands of the law, but is compelled by circumstances to sign away all his rights of publication and performance. In such a case, the publisher, with an eye to his own profits, uses them to promote the sale of his publication, without caring at all about the performing rights, even if he were able to protect them. Such protection is impossible considering the limited number of musical publishers and the large number of musical societies that get up musical performances. What is the composer to do? At present he is compelled to place himself at the service of the executive musician; that is, the creative artist is forced into a position of dependence. When he learns that in France the performing rights bring in annually the sum of 2,000,000f, that Germany is much more productive of music, and cultivates music much more extensively than France, he begins to denounce the laws which leave the composer to starve while his works are delighting the world and enriching the publisher, and to demand an enactment modeled on the French law.

Opposition to this comes from the Society of Music Publishers, who care only for selling their printed scores. As they had come into control of the "Institute for Performing Rights," it naturally was looked on with suspicion, and hence the new Composers' Society is necessary. There is, however, in addition to publishers and composers a third party in interest. The concert giver. In November, 1898, Alexander Siloti published a letter in which he denounced the demands of the "Institute for

Performing Rights" for 1 per cent. of the gross receipts of concerts given by him. At two concerts he had played sixteen new pieces, he had therefore bought sixteen scores, and run the risk of the two concerts. Why should he be taxed for making these works known, and thus promoting the sale of the scores? The publisher who belongs to the "Institute" thus not only sells his publication to the virtuoso, but taxes him for advertising them. The virtuoso, however, is not unselfish. Siloti seems to have no objection to having dues collected from concert societies, philharmonic societies, &c., which consist of well to do or rich persons, he only objects to being taxed himself.

If many concert givers and virtuosi are of the same opinion, all, but a few, almost endowed, organizations, will confine themselves to works moss-grown in antiquity, and where then is the young composer? He must become popular if he wishes to exist. He can only become popular by not insisting too strongly on what he considers—let us say justly considers—his rights. When he is successful he can, like a successful author, dictate to his publisher. That there are evils in the musical world is indisputable, but they can be remedied only by common business sense. About some of these evils THE MUSICAL COURIER has often spoken. It has denounced the way in which the incompetent are boomed and the good almost suppressed, and it believes that the road to safety lies through the existence of honest and competent criticism as expressed in journals not under the control of any publishing house or manufacturer.

National Federation of Musical Clubs.

AN enthusiastic meeting of the Board of Management of the N. F. M. C. was held in Chicago, February 22, 23 and 24, at the Lexington Hotel.

The reports of the officers, sectional vice-presidents, directors and committees showed marked interest and increased enthusiasm, a constant broadening of work and enlargement of audience through the increase in the number of associate members, greater number of recitals, and a higher standard in the artists engaged through the various sections. The federation has been a great stimulus to the individual clubs.

The benefits of federation are becoming more apparent, and many clubs have federated since the Biennial Musical Festival of May, 1899.

Plans for benefiting the federated clubs were adopted, and enthusiasm prevailed during the discussion of the arrangements for the coming festival, which will be held in Cleveland in the spring of 1901.

Among those present were Mrs. Edwin F. Uhl, president; Mrs. J. H. Webster, first vice-president; Mrs. Thomas E. Ellison, recording secretary; Mrs. Russell C. Dorr, auditor; Mrs. John Leverett, treasurer; Mrs. Frederic Ullmann and Mrs. David A. Campbell, sectional vice-presidents; Mrs. Henry Downs and Miss Helen Storer, directors.

The Board of Management of the N. F. M. C. were guests of the Chicago Amateur Club at a recital given by Miss Marie Brema. A reception followed the recital, which was attended by Miss Brema, David Bispham, and a number of other distinguished musical people.

On Friday afternoon the members of the board attended the Thomas Orchestra Concert, as guests of Mrs. Theodore Thomas, honorary president of the Federation; Mrs. Edwin H. Lapham, president, and Mrs. Frederic Ullmann, ex-president of the Amateur Musical Club.

De Pachmann's Tour.

THE tour of Vladimir de Pachmann will be extended into the middle of May. This artist has already played at ninety concerts and recitals this season and he is booked for twenty more appearances. In Boston the great Chopin player was heard fourteen times and in New York fifteen times. In San Francisco he gave eight concerts. Henry Wolfsohn, De Pachmann's manager, has signed another contract and the great pianist will return here for the season 1903-04. In past seasons Mr. Wolfsohn has successfully managed Joseffy (two tournées), Rosenthal (two tournées), Bloomfield-Zeisler (two tournées) Eastern tour of Josef Hofmann, Siloti's tour and for the past twelve years has been the manager of Adele Aus der Ohe.



Some Reminiscences of Rubinstein.

TO witness the toppling over of one's early musical idols is almost as sad as seeing the face of the girl you once left behind you at the van of another man's procession. Listening to Rubinstein's C major Symphony the other day, I realized to the very quick how woefully deficient as a symphonist was the great pianist. The music does not sound as if thought for the band; the *timbre* of the various choirs is not sincere or germane. Rubinstein was obsessed by the piano when he made his symphonies. Of polyphony in the modern Brahms, Tschai-kowsky or Richard Strauss sense, there is none. And how poor, even vulgar, are his themes—those themes that once sounded so Orientaly sensuous, so alluring! It is called "The Ocean" symphony, but one feels like crying aloud "Water, water everywhere, but not a drop to drink!" The shuddering of the *tremolo* passages, with that hideous piccolo and two flutes playing arpeggios, must have harrowed the sensitive soul of my friend Charles Kurth. Friday afternoon I saw him take breath several times and raise his eyes heavenward, probably in prayer. Or perhaps he was thinking of the disagreeable things said of Brahms' orchestration. As if Rubinstein's unhappy scoring could be compared for a moment to Brahms! The "majestic chorale" at the close is a grovelling thing, cheaply sung by the trombones, with a response by the strings that is neither fish, flesh nor good red counterpoint. A perfectly brainless work, without one big symphonic theme, without elemental puissance, and an impotent travailing to compass the infinite. The last allegro alone contains some vigorous writing; the adagio is tiresome, the scherzo like one million other scherzos, containing a trio that sounds as if written by a Down East organist in a Mary Wilkins village. There is more music in the "Asra" in the first movement of the D minor concerto than in all of Rubinstein's symphonies combined.

To have a fairy godmother who literally smothered one with noble gifts was Anton Rubinstein's portion. If she had been less prodigal with him, had dowered him less richly, Rubinstein's garden would not have run to rank weed and waste. His genius was never sufficiently controlled; his temperament was one so passionate that it is to be doubted if even the possession of a more powerful will could have shaped or curbed it. And would we have had him otherwise than he was?

In our time of piping personalities and continual compromise with the world, Rubinstein stands for much that is noble and stimulating. His heavily furrowed face—life was in his case a harsh graver—told a tale of enormous passions, enormous vigor and great goodness. He was primarily a good man, not by rule of thumb, nor yet according to the canons of official morality. He hated Wagner's music, but he never descended to the pettiness of Wagner the man. As absurdly generous as Franz Liszt, his purse strings hung ever on his door knob; he wore his bank book on his sleeve for other pianists to peck at. If you ever had the good luck to meet the man face to face, felt the sympathetic throb of his great heart, you might have recalled the words of Abraham Lincoln when he saw Walt

Whitman for the first time: "There goes a man," said Lincoln, and the Russian musician was just such a virile man.

Rubinstein may be known to the future as a composer; for us he was an incomparable master of the keyboard. A lineal artistic descendant of Liszt, his individuality was so native, so overwhelming, that he really created a school of piano playing. When you hear that Mark Hambourg is a pupil of Leschetizky, it merely means that Leschetizky closely studied Rubinstein's methods of tone production, of attack in chord work, of *cantilena*. All the thunderers of to-day are followers, consciously or otherwise, of Rubinstein. As Joseffy once said, Rubinstein's was not a piano touch, it was the sounding of a liquid toned French horn. Yet it could be charming in its aerial quality, and, like Chopin's, must have even sounded sweetly though drummed on a table top. Sensuous, rich in *cantabile*, in rapid flights it could be amazingly light and graceful. Rubinstein was a wooer as well as a Wotan in his playing. His Chopin readings were unsurpassed. Can I ever forget the Barcarolle from his velvet paws! There was a feminine side to his nature that was felt in the nocturnes and mazurkas, a quality that vanished when he grasped the opening chords of the Beethoven "Emperor" Concerto. Sweetness and strength were his, and his performances lay beyond the domain of mere virtuosity; they really ranked as artistic creations. Like Liszt, Rubinstein was controlled by what Goethe called the "daemonic impulse." He sometimes played like a man suffering from an obsession of spirits, and then discoursed as eloquently as a sibyl on a tripod. This gave to his interpretations a flavor of improvisation.

Everything he touched was impregnated by his powerful personality. His were true Rubinstein readings, for he was intensely subjective. That this extravagance, this emotional fury often led to the distortion of classic and modern music at his hands must be conceded. He not seldom tore passion to the veriest rags and saddened his true admirers by his thunderous outbursts. But it was magnificent as well as music, and these outbursts stirred one as would some elemental catastrophe; but they also betrayed the rift in his lute which later made mute the music of the man. These ungovernable gusts and caprices were the chief index to his character, a character in which good predominated. With more self-control Rubinstein might have outshone Liszt and Tausig as a pianist; given a wider gift of self-criticism he would have died a peer at least of some latter day composers. But these qualities were lacking, and thus, with his richly endowed musical temperament, the melancholy fact remains that Anton Rubinstein did not make the most of it, and his life must be adjudged an unhappy one in the spiritual sense.

A Russian by birth, though Polish through descent, the Slav in him was speedily vanquished by the Teutonic strain on the maternal side of his family. He was a Russian who composed German music; putting aside a few songs and dances, his work is infinitely less Slavic than Tschaikowsky's and appreciably less Oriental than Karl Goldmark's. Without doubt Rubinstein's long sojourn in Germany led him to composition in the ultra-German style, this and his devotion to Beethoven. Rubinstein in reality was a reactionary in art, as his writings in prose, as well as his music, prove; the latter furnishes the stronger evidence. Believing in the potency of melody, he grew slipshod in his technical methods. His harmonic framework is often commonplace, his orchestration never individual. Rubinstein, unlike Beethoven, Chopin and Tschaikowsky, did not display infinite patience in minor details of his art.

The force of his conception so carried him off his feet that he was in mortal suffering until he transferred his idea to paper. And sometimes this idea

was not worth the pangs of such parturition. Nature is paradoxically cruel with men of genius.

The color and glow of Rubinstein's imagination remind one of that Venetian painter who hurled paint-pot at canvas, but with a passionate sincerity of aim. There is surge, the rush, the full-pulsed throb in the music of this Russian, and there is also the padding of the man of unsettled and garrulous habits. If, like Flaubert, he had spent forty years



over four masterpieces, then would he have left something for the furnishing of Time's corridor. As it is, thrown off at fever heat, many of his songs and much of his piano music may live. Unique in idea, the texture of their workmanship is too loose. Rubinstein, despite his German classical training, revealed in his methods of work his Oriental extraction. Fertile in melody, he had also the rhythmical traits of the East; these gifts blinded him to the necessity of polishing and revising his music. As a composer he promised more than he fulfilled; as a pianist he fulfilled more than he promised.

If he had possessed half the patience of Tschaikowsky music lovers would have been richer to-day. Mentally he was not constituted like Brahms or Tschaikowsky; his musical wealth was royal and royally he spent it. His imagination, so flooded with poetic passion, befogged his powers of reasoning. Thus it was that his judgment in matters musical was far from being clear or even just. He disliked Wagner, yet he frittered and fretted away his life in a vain effort to duplicate the success of the great master of the music drama. That a man of such power, one who displayed veritable dramatic moments in his purely instrumental music, could not cope with the form of the music drama only proves that writing for the stage demands peculiar aptitude, special training and much experience. Rubinstein, like Schumann, never conquered what Henry James so happily calls "the scenic idea." Hence his operas—we all remember "Nero" here—his sacred operas, an anomalous form—were never worth the toil of composition. Rubinstein was too prolix, to begin with, and his steady repulsion of new doctrines, whether emanating from Bayreuth or Weimar, caused the dire neglect accorded his operatic compositions. His oratorios are tedious, and only in his songs and piano music is the real man revealed.

The salient profiles of his piano music are noble melodies, breadth of style and a certain technical simplicity. Not that this music is easy, but it is so idiomatic that even when most complicated it lies well under the hand. The C major study, called "Staccato," is an excellent example. What charm and dramatic intensity there is in his D minor Concerto and how simple the means employed! It is his masterpiece for the instrument, despite the two in G and E flat so wonderfully played by Eugen d'Albert. The first concerto in E minor shows a strenuous study of Chopin. Notwithstanding the freedom of his playing Rubinstein was imbued with a reverence

for the classics; his departure from traditional form in his symphonies and concertos is not so great as might be imagined. His smaller piano pieces are gems, and what a dance cycle is "Le Bal"! The E flat Polonaise has a haunting second subject in C, while the melody in F made his name famous in the abode of the Philistines. His studies and preludes are a valuable contribution to the literature of the piano. This composer had none of Chopin's *salon* sentiment, nor did he file and finish his work like that *genre* painter. I must not forget to include among the notable piano compositions "Melancholia" and the Fantasia with orchestra.

The "Ocean" and the "Dramatic" symphonies are symphonic kill-joys. I always hear the left hand of the pianist crossing his right, for the conception is of the piano, for the piano and by the piano. Several of the dance suites for orchestra, first introduced here by Theodore Thomas, are pretty, especially "The Vine." But the scoring of the symphonies is more drab and colorless than Brahms'. Rubinstein had no facility in chamber music manufacturing, and I have registered a vow that I would leave the building wherein is performed that deadly B flat piano trio! The cello and piano pieces are happily conceived, and the man who loves not the twilight sweetness of some of the songs hath not music in his soul. If Brahms is halting and constricted in his delivery, Rubinstein sings with the fatal fluency of a brainless bird. It is very natural and also extremely monotonous. Could there be devised a worse punishment than being condemned to listen for eternity to the "Kamenoi Ostrow" in F sharp?

Rubinstein's life and work evoke the image of one of those torsos convulsed by the fire and flux of some monstrous mediæval sculptural creation. All is incomplete, truncated and writhing in passion; the throes of life, its sorrows, its joys are depicted, but the repose, the deep peace which passeth all understanding is missing. With tremendous potentialities imperfectly realized, Rubinstein stands as the type of the artist who dared not wisely but too well.

* * *

The first time I ever heard the Beethoven G major Concerto was under the magical fingers of Rubinstein; the next time Joseffy interpreted the work with incredible lyric tenderness, and, if I mistake not, was the pianist who played it here with Thomas in 1897. Ernest Von Dohnányi reads the concerto in a very manly, unaffected, straightforward fashion.

* * *

Madame Davidowa's recollections of the great Russian pianist are extremely interesting.

During my residence in Dresden in Sendig's hotel, the "Europäischer Hof," from the spring of 1892 to April, 1893, many opportunities were afforded me of meeting Anton Rubinstein, writes the lady. It is needless to say that Rubinstein's wish to reside at the above hotel was responded to with the utmost readiness by the host, who, in order to crown his visitors' list with the famous name of Rubinstein, willingly agreed to what, in many respects, were very troublesome conditions—one among others, for instance, being that during the hours when Rubinstein was at home the playing of any musical instrument in the adjoining rooms was strictly forbidden. One day I found Rubinstein in extraordinarily bad humor, but I failed to draw from him the cause of the annoyance. Things grew worse and worse. At length Rubinstein could no longer control himself, and exclaimed, "Verily, it seems, I must leave this place!" The source of the trouble was thus explained: It happened that the adjoining room was occupied by the wife of an ambassador, who, inspired probably with the desire of winning for her art the commendation of her famous neighbor, entertained Rubinstein the entire day with solo and concerted music. To render the misfortune complete, she selected for her performance Rubinstein's own works, and this was utterly intolerable

to the master. Involuntarily he listened to the sounds which proceeded from behind the walls of the adjoining room, being unable the entire time to continue his work. Then, falling into a terrible state of excitement, he wanted to leave. On the first intimation of the circumstance being conveyed to the host, the latter at once took the necessary steps to oblige the over-zealous dilettante to discontinue her playing or to leave. The lady was terribly offended, but on the day following her room was vacant. And Rubinstein had peace.

One evening, on the occasion of a visit to one of the largest towns, Rubinstein had assembled several of his friends, and in compliance with their request seated himself at the piano. While he was playing there was a sharp knock at the door, and a footman entered with the announcement that Her Excellency the Generalin von H—, who occupied the adjoining room, begged the playing might

be stopped, as it disturbed her. Rubinstein, who now received, probably for the first time in his life, this form of request instead of the contrary one, promptly closed the instrument, sent his card to the Frau Generalin with a few words, offering many apologies for the disturbance which had been

occasioned. When the lady discovered her mistake she suffered such a degree of embarrassment that she packed up her things and left the same evening. On another occasion an incident of an opposite nature occurred. Rubinstein had descended at an inn where a woman lay dangerously ill. As she felt her death approaching she sent to the master begging him to come and play to her. The request of the dying woman was granted, and amid the glorious tones of Rubinstein's playing she passed peacefully away.

The extreme plainness and unpretentiousness of Rubinstein's requirements abroad, which at home vanished amid surroundings of an almost princely character, were thus rendered specially noticeable. Articles of the barest necessity alone ministered to his comfort. A small handbag, when traveling, sufficed to contain the whole of Rubinstein's personal belongings. To things which he had in constant use he clung with a strange and almost morbid tenderness. He unwillingly replaced them by new ones, so that often some article which had become no longer serviceable was surreptitiously removed by one of his friends and another left in its place. If this piece of deception came to light, Rubinstein was perfectly furious, and seldom made use of the article substituted. Among his most cherished possessions was an amber mouthpiece; he constantly used it, turning it slowly backward and forward in his hand during the pauses in smoking. He said that the touch of the amber had an agreeable and soothing influence upon him.

Rubinstein had fixed dates for changing certain articles of clothing—thus, the 1st of May was the day definitely chosen for putting on his summer coat. It might freeze hard or snow on that particular day—Rubinstein never departed from his rule. He would likewise never lay aside his furs before a certain date, though out of doors violets bloomed and nightingales were in full song. Every day was strictly portioned out, and save in case of necessity Rubinstein never departed from his routine. He rose regularly at 8 o'clock, even when he had not retired until long past midnight, drank a cup of tea, and glanced through the foreign papers. Strange to say, that notwithstanding the artist's early rising he never used a light during the dark

mornings of winter; he had the strongest dislike to the use of artificial light by day.

Having looked through the morning papers, Rubinstein closed all the doors and seated himself at the piano. He was in the habit of playing the same selections daily, from his own compositions, which were mostly of a technical nature. He played apparently, with only half his strength, and without allowing himself to be affected by his playing. He, even then, suffered from a difficulty in breathing, which was always brought on by any strong excitement. One morning, contrary to his usual custom, he did not play. In consequence of the intense cold the third finger of his right hand had become inflamed. "I am glad of it," he said, "for I only play from a feeling of duty. I must play, else they will forget me; people are too much occupied with politics and with their own concerns to pay any further attention to a man like me!"

It was clear that Rubinstein was often oppressed by the thought of being soon forgotten after his death. A similar example, he said, was afforded him by Liszt, who was feted with such incredible enthusiasm, yet after his death soon ceased to be remembered. As we saw how this sad thought oppressed him, we remarked that the fact of Liszt being so soon forgotten was partly due to him—Rubinstein—who, coming before the public immediately after Liszt, had attracted all the sympathy and enthusiasm to himself. Rubinstein listened attentively; for a moment his eyes flashed with a sudden fire, but he then bent his head in silence.

Rubinstein, when residing abroad, strictly observed the Russian customs. During the days of the Easter festival, eggs, Easter bread—made of wheat meal—and Easter cakes—consisting of curds—were always left in his room, though he never tasted these things himself.

In the spring he searched for a villa, and finally selected one at Klein-Ischachwitz, on the banks of the Elbe, within ten minutes' reach of Dresden by rail. His choice, nevertheless, was not a happy one. As the artist passed most of the day indoors,

I am on the downward march and you are on the upward—the whole of life before you!"

"But you did, at one time, walk a good deal; in St. Petersburg, from Kameny Ostrow to where you gave your lessons."

"Yes, that was once upon a time!" Rubinstein replied, growing grave amid his recollections.

One day, while residing at Klein-Ischachwitz, Rubinstein was sitting in his study reading Zola's then recently published novel, "La Débâcle." When he came to the description of the ambulance tent, with all its inseparable horrors, the scene presented itself so clearly to his vivid imagination that he became suddenly ill. He rose hurriedly to go to his sleeping room, but on reaching it fell to the floor by his bedside, where he was found lying insensible. For some days afterward he looked ill and weak.

Fifty years had passed that spring at Klein-Ischachwitz since Rubinstein's first appearance in public, and the Russian colony determined to commemorate the anniversary of the day by some special festivities. One of the prettiest villas in the neighborhood—the residence of a Russian—the garden of which reached down to the Elbe—was selected for the purpose. In the midst of the garden a gigantic lyre was erected. The name of Rubinstein shone in small ruby-colored jets of light in the background. The whole garden was exquisitely illuminated. The Russian flag hung over the entrance. A pupil of Rubinstein, a young girl in Russian costume, advanced toward the master and offered him, according to Russian custom, bread and salt, which she bore on an embroidered cloth. As Rubinstein stepped on the balcony to gain a full view of the perfect effect of the illuminations, there suddenly sprang out, from the depths of the garden below, the chorus, "Heil Dir, Du grosser Mann!" Rubinstein trembled with astonishment and delight, and when he was told that this surprise had been prepared for him by the inhabitants of the district—the country people and artisans, who would not miss this opportunity of taking their part in the festival—he was moved to tears; he descended to the garden and in touching words expressed his thanks to the director, and grasped the rough and toil-hardened hands of the singers. In all his life he had never witnessed a festival like this, and yet its chief charm consisted not only in the peculiar uniqueness of the natural surroundings and the specific Russian character of the fête, but in the warm and hearty sympathy of these simple people, who, with such instant responsiveness, thus testified their veneration for the master.

Shortly before his death in the autumn Rubinstein purchased a house in St. Petersburg. On the same day he casually remarked, "I have bought a house to-day in Iwanowskaja—number 13! That is somewhat significant!"

Clearly, his mind was then occupied with thoughts of death. He made his will, and prepared all his works for an edition to be published after his death. He then resolved to return to Russia—"to die."

As the train reached the frontier, Rubinstein, who up till then had been quietly conversing with his friends, became strongly excited; he rushed to the window and gazed anxiously out, as if seeking something. As he caught sight of the little stream which divides Russia from Germany his face lighted up, and, drawing off his cap, he exclaimed: "There it is—Russia!" and immediately he bowed himself to the ground.

In the spring he had returned from Stuttgart, where his last work, the sacred opera of "Christus," was given under his own direction. His presence there was honored by special festivities arranged by the king. They were the last he witnessed in his life; in the autumn he was no longer among the living. His presentiment of the near approach of death proved prophetic.

Rubinstein's wish was fulfilled; his ashes lie there, where his heart ever lingered—at home.



it would have seemed all the more necessary to insure refreshment for his eyes, at least in the way of beautiful surroundings. But the flat and bare country around Klein-Ischachwitz was devoid of every natural charm. Rubinstein's villa was so situated that the master could be everywhere overlooked; it was fortunate that owing to his weak sight he was unconscious of the numerous opera glasses and telescopes which were directed toward him on all sides by his curious neighbors. Once, when one of his young friends said to him he should walk more, he replied, "I am not like you;



THE MUSICAL COURIER, 24 RUE TAITBOUT, PARIS.

Is "Sapho" Immoral?

Analysis of Book, Conditions and Character.

(Continued from last week.)

FEW people were happy as these two. Fanny's housekeeping was a revelation to Jean. She knew the cheap spots of Paris and how to buy. She gave herself entirely to the task of completing their little ménage. Jean's one or two attempts at proving himself useful in this direction resulted in the purchase of sundry impossible and expensive articles; purchases which consumed sufficient for weeks of housekeeping.

Concealing disappointment and anxiety, she did her best to utilize the articles without spoiling his pleasure by complaint. She always seemed to have wherewith to make little surprises, and never seemed fretted or worried. She was a housekeeper: not for a day or a time or to show off for effect, but steady, equal, self-sacrificing, capable. Without a servant she mended, made, washed and ironed and kept the place like wax. She had an instinct for cooking and comfort-making, as the bird for finding grain.

She had besides the faculty, so rare among women, of looking nice always. She had exquisite taste in dress as in furnishing; was always simple, charming, even elegant, and she loved flowers. When work was done she sewed and talked entertainingly, intelligently, showing just criticism, taste and nice sense about things; and she knew when to keep silent and let him alone.

To this charming home were added excursions to the country about Paris. Excursions to Paris country places in summer are sufficient to damn saints or save devils. Fanny was absolutely happy, and pitied the whole world that was not she. And the days went by.

Jean felt convinced in his pride and assured position that he could break off at any time and be free. He did not trouble to decide just when that should be. And the chains forged every time he thought about it.

Fanny's first glimpse of Jean's real nature was when she believed that a child was to be sent to them.

She was wild with joy at the idea; he morose, sullen, angry, irritated. Self-interest blinding him to all else, he was cruel and bitter and wounded her sorely. The injustice of his attitude was a revelation, and in her clairvoyance she saw then that she was the real lover. Yet she fully believed in the intensity of that love power to create it one day in him.

And here was Fanny's first weakness. She should not have believed. The one love which influences a man is his own.

The next step down for Jean was when he overcame a strong repugnance for a common, indifferent, lazy couple who were their neighbors, and whom Fanny excused and liked simply because they were—lovers. He not only overcame the dislike, but came to enjoy them also through her influence—an influence worked upon him through a sense of material comfort.

The first real crisis came into their lives when Jean in a restaurant alone meets the sculptor of the Sapho statue, and who remembers their leaving the masquerade ball together. He recounts his acquaintance with Fanny in the past and other facts in the matter. But he recounts as well her goodness, her infinite tenderness, her fidelity, her capability, and above all, her longing and desire for home.

"Poor devil," he said, "never had any luck. She would have made a good wife to any of them, but was all her life a martyr to changes and uprootings. She had no chance!"

Jean's first impulse in his surprise and wounded amour propre was to throw her off at once; never see her again. A note written in a neighboring café and disappearance, all easy enough, and the thing is done.

But with the rare fidelity to fact which characterizes the work throughout, a reaction is made to take place in Jean even while writing.

Worshipper of celebrities that he is, he experiences a certain sort of pride in being thus classed among them! It placed him on a certain footing with them to be thus classed and allied. A curiosity also seized him to see how she would take the matter and hear what she had to say in regard to it. Instead of disappearing, he goes upstairs to argue it with her, and here was his next long step down.

She was asleep when he came. Her red eyelids and drawn look spoke eloquently of her disappointment in his prolonged absence. An open book by her side, she had evidently wept herself to sleep.

The sight of an enemy sleeping is sufficient to disarm the bitterest foe. At sight of her helplessness, her unconsciousness, her recent tears and her beauty, there came to him the thought that she had never lied to him or deceived him in any way. They had both ignored a possible past; that was all. What he had done had been of his own doing and on his own responsibility. This with her goodness to him, her sacrifice, her patient cheerfulness, her devotion, all rose up before him; he could only sit and gaze, as upon the scene of a catastrophe.

At very first sight of him, on waking from her troubled sleep, she knew all. She did not attempt to defend herself, only reiterated what was, alas! too true, that the past was dead since she knew him. This he could not believe. No man could; no man can, no man ever will. And here men are all wrong.

In the scene which follows, Jean comes across a package of old letters which for some unaccountable reason Fanny has kept about her.

To prove the death of the writers to her, she offers to throw them upon the fire; but not before he has discovered that they have all loved her better than he; especially one unfortunate one now in prison for having forged papers to enable him to keep her with him.

Gratitude for the fact and pity for the man have led her to go to the prison to see him, even since she has known Jean. She has been to him and taken him news of his son, who had been put out to nurse. This, with many other revelations, comes to Jean through the letters.

In the excitement which follows his rage and emotion, in her agony of fear and supplication, the pile of papers thrown negligently upon the blaze sets the chimney on fire. The room is quickly in flames. Between the destructions of fire and water and rude tramping of fire-

men's feet, within an hour their little ménage is devastated!

The soiled and charred desolation lying about them is symbolic of what has come into their lives.

He remains in the despoiled débris in spite of all, however. Compromise is effected, but nothing is ever the same again. And another link is forged.

At this juncture Uncle Cesar came into town to collect a sum of money due him, and badly enough needed in the family at home by reason of the failure of the vine crop that season. He stayed with Jean and Fanny while in the city, and was delighted with the latter.

He collects the money, but in going about the city old habits overcome him and the money is stolen. He turns to the young people, stricken with remorse and anxiety, to help him out of the difficulty. Money they have none to offer him, but here a curious thing occurs. Fanny goes to an old admirer to get the sum. The man gives it to her immediately. The uncle returns to the farm sorrowful but grateful. And Jean allows it! Here the longest step down is taken.

At this point news comes of the serious illness of his mother, and the necessity of an immediate return home.

At first Sapho sees in this but a manoeuvre of the family to separate them and explodes, but sudden reaction setting in, she becomes subdued, docile, helpful. She sympathizes in his trouble, collects his things, packs his trunk, and sees him off.

It is just like death. Whole years pass over her head. An abyss of moral dissolution yawns at her feet. The future shows its teeth.

On reaching home he is covered with remorse for the blight that has overtaken him. In association with the simple family, and with the freshness and beauty of his pastoral home, he is made to feel what a chasm has come up between them. The Elizabeth phase of his Venus life sets in. The man is wholly miserable.

He sees, too, what sacrifices have been made in the family in order to send him his allowances to Paris. He decides that it cannot go on. His relations with Sapho must cease. He writes to tell her so.

This coincides with her idea of a combination against her. She dies a thousand deaths.

Here follows a most pathetic part of the history. She does not answer him, does not go to him, does not torment him with reproaches and complaints. She does none of these common things.

Her one idea is to make money honestly that she may be better worthy of him when he returns, and be independent of his family. She wants to have a little place where she may be able to receive him without being any strain upon him, and to have some pretty things to wear, that she may be charming and agreeable before him.

The idea that he should not come back never entered her head. She knew that he would one day. The woman had such faith in the power of her love.

She went into service in a hotel. She who had been petted, praised and cared for, took up for the first time in her life the burden of regular daily toil.

And she did it well. She became idolized by both employer and clients for her capability, her readiness to render service, her unfailing amiability, the value of her advice and counsel, and the total absence of everything like flirtation or frivolity.

She kept herself straight, correct, dignified, saved money like a very miser, sent back a check which Uncle Cesar sent her, wept her heart out in moments of liberty, and waited—desolate—strong in faith.

After the first novelty of his pastoral life has passed, Jean falls to thinking of Sapho. Thinking leads to longing, longing to a general irritable discontent which is remarked in the family. Uncle Cesar makes known to the saintly aunt the probable cause. Care, attention, affection,

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are redoubled. In vain, despite their united pleadings, he leaves them and returns to Paris.

Jean hated the hotel life for Fanny. The performance of duties, which she would not slight, interfered with him, and despite her exemplary conduct, he dreaded its effect upon her. He urged her leaving and the taking up of the broken thread of their old life.

Though of all things most desired, she had been too delicate to suggest this, knowing his strictures for money, and that he must now live upon his meagre salary, without further assistance from home.

As a compromise, she suggested their going into the country to live in order to save expense. The neighbors had already done this, and were seemingly at ease. To the country they went.

But somehow nothing was ever quite the same. Emotion, such as a woman like this goes through, uses up the life forces. She had suffered agonies of sorrow, anxiety, fear, hope, despair, alternating with great joy, in her life with Jean. His uncertain moods, his jealousies, his unequal humors, the separations, her torturing dread of rupture and consequent nervous irritability, all preyed upon her strength.

Reaction from the steady restrictions of daily toil, the relief of his return, the ease, irresponsibility and solitude of the country told upon the frail character, so tossed and buffeted through life, and but barely withdrawn from the current.

Then, too, the revelations of his many weaknesses, his selfishness, the evident lack of the manhood she dreamed of in him, something, indeed, in his very coming back, in an almost imperceptible manner, tarnished her ideal of him. She would have suffered horribly if he had not come, but she would have loved him more.

Besides, the veil she had struggled so hard to hold over her wretched, hated past had been torn aside. The steps on which she had so bravely tried to mount were thrown down. She became careless in expression, more negligent every way, less refined and tactful. Her physical strength, too, was no longer what it had been before alternating storms of joy and sorrow had beaten against it. Resistance became, naturally, less strong. It all seemed so useless. Faith was fretted, confidence shaken; Sapho was changed.

Pitiful, beyond expression, this gradual unconscious "giving up" by one who had so bravely stemmed the tide.

At this time Fanny's father, sunken to an old dilapidated coach driver, took up his abode in the home already shadowed by the neighbors.

Then came likewise to the house a little boy, a surly, savage little fellow; son, she said, of an old friend who recently died. He was in reality son of the prison lover, whose nurse dying left him in Fanny's care!

The mother awakened in her by care of him made her quite her old self for a time, till the jealousy, moodiness and changeableness of Jean threw her back again. Smouldering jealousies became accusations, suspicions became quarrels. The dainty, gentle Sapho became hysterical, violent, even vulgar. She seemed to invite quarrels in order to see how far she could drive him and so make herself know how sure she was of him. Jean not only bore all, but came to making concessions of all kinds for peace. Cowardice was steadily lowering him. Things were evidently not growing better. The spectacle was pitiful.

But there were rifts in the clouds; moments when he became serene, kind, attentive, as of yore, and sent Fanny's hope leaping toward joy once more.

It was during one of those precious intervals, when one day walking in the woods with her, that Jean fell across his fate in the person of a sweet young girl who was leading a band of children through the trees!

Visions of his lost youth and of the future rose up before him, and sent him to dreaming of what might have been. The vision passed, but the dream remained, increasing his irritability, and making him chafe the more restlessly in his self-forged chains.

Serious quarrels, storms of wrath, vulgarity and consequent repentance and misery, succeeded, wearing the souls of both of them. But when later he meets a band of the old artist circle, it is as friends and associates that he accepts them. The idea of escape and the vision in the woods are alike forgotten. Worst of all he begins to feel conscious of a weakness which he is powerless to resist.

Strangely enough with all the use and abuse of her life, Sapho remained young, wonderfully young, and remarkably beautiful, with periods of all the rare charm and inefable sweetness that were hers.

These qualities, while surprising the old associates, stirred envy and jealousy in them. They were not slow to sow what seeds of discord they could between the two.

They recounted to Jean terrible stories of men being dragged to ruin in such ways, and of the hapless fates of women whom men had made to be dependent upon them. These histories, while they haunted Jean, terrified him and made separation only all the more impossible.

His nomination as consul at this time is the next step in their fateful career. He is appointed to a distant city, and separation is imposed. He yields the place to another and renounces the promotion!

This evidence of a real and sincere attachment changes the feeling of Fanny to wildest joy. All the nervous irritation leaves her; she becomes calm, steady, serving and tender as in early years. She is almost happy again.

But malicious Fate pursues her.

Jean meets again the young girl of his dreams, this time with her father, an old friend of his family, who invites him to call at their home, Place Vendôme, Paris, an invitation to which he is not slow to respond.

Then commence a series of lies and deceptions to Fanny. He speaks of balls and parties and city life necessary to his career. She arranges his clothes, helps him dress, sees him go, and—waits his return as a dog a master.

Finally, impatient for freedom, but poltroon and coward that he was, unable to seek it, he writes Uncle Cesar to come to his aid. The good man suggests money as a means of arranging the matter. Jean laughs in his face at the mere idea of a proposition such as that to the woman whose last thought on earth was self-enriching.

One not knowing her could not understand this of course; but Jean understood, and a great tenderness filled his heart as he reflected that no other woman could ever hold for him such devotion as Fanny Legrand.

Uncle Cesar settled the question, however, by insisting that the break must be made, and that Jean it is who must make it.

Happy in her restored happiness and in imagined security Fanny remains improved in appearance and in actions, but is terribly poor at this time.

Every spare sou must now go to Jean for his railroad fares back and forth, for his expenses in dress, for his movements in the city.

She does not notice and she does not mind that she has scarcely a dress to her back or shoes to her feet, absorbed as she is in him. Unconsciously discouraged, robbed of stimulus, of all means for arousing ambition and physically deteriorated, she has sunk into a peculiar sort of lazy apathy. Her days have become long, dreary waits for his return, her only effort arranging for his material comforts.

She becomes conscious of this shabbiness, however, one day when he invites her to take a walk with him in the woods (her one fête of outdoor life). She puts on a favorite and becoming little shawl, one of the few relics of former daintiness, and after making the necessary preparations for his comfortable dinner on return, sets off with all the old light and life and winningness.

On their way they met a poor workman, his sick child in his arms, giving her the air of the woods. In her infinite tenderness, forgetful of self and of the shabbiness thus exposed in the glaring light, she took off her little shawl, and wrapping the child in it, promised to call later on to help care for her.

For the first time Jean notices the worn sleeves and

borders, the absence of ribbon and collar, the turned down heels, the absence of chic in the hair arrangement and the slightly faded complexion of the woman beside him. His eyes, full of his well cared for city fiancée, and without a thought of the life he has drained, his conventional sense is crossed. He finds less tempting the treasure he has so long worn, and the task he has set himself is easier of accomplishment for the fact.

For he does not bring Sapho out into the woods for the sake of the promenade; neither is it to tell her that he loves another and is about to marry her. He takes her out there to lie to her, to tell her he has been appointed to a distant consulship, and that this time he must accept and must leave immediately. It is not the pain to her or her possible fate which prevents him and makes the task a difficult one. It is dread of the scene that must ensue.

At the first phrase of his made-up story she explodes. She tells him that he is lying, that there is not a word of truth in what he says, that he is going to be married, that he wants to leave her.

Let those who wish to pass through the agonies of this scene in the woods go to the book to get it. The others would better not read it for it will haunt them their lives. In all the partings of fiction or drama there is none to equal it in hopeless, helpless, inevitable desolation. It is simply frightful.

FANNIE EDGAR THOMAS.

(To be continued.)

Innes to Give Operatic Concerts.

In a recent interview with Mr. Innes at his commodious offices in Carnegie Hall, he said:

"Yes, last year was a world beater. The biggest we have ever had since we organized in 1887, but we shall beat it this year, I think. Even without going beyond our Atlantic City season I expect to more than double our receipts down there next summer. Not that we could play to more people than we did last season, for nine-tenths of the time we played to the capacity of the auditorium, but this season we intend to make a raise in the prices. Of course we shall give more for the increased price. I have, I think, hit upon an idea that will more than fill the bill. In fact so impressed am I with the plan that I propose to make it the feature of our fall tour which follows the summer season. This plan is the giving of a series of grand opera concerts, in which a number of notable singers will be heard in scenes from 'Lohengrin,' 'Tannhäuser,' 'Faust,' 'Aida' and similar works."

When asked as to the artists it was proposed to secure, Mr. Innes replied:

"Clementine De Vere, Effie Stewart, Noldi, Rosa Linde, Del Puente, Alberti and other artists of standing are already engaged, while others are being secured from day to day."

"As far as Atlantic City is concerned, it is an ideal summer resort, and we are trying to make it the American home of midsummer music. It looks as though we were going to get there. The Music Hall, conceded to be the most perfect summer auditorium in this country, is being enlarged, a proscenium arch and galleries added, and what is of the greatest interest, a weather-proof promenade is being constructed, which will enable our patrons to attend the concerts on the stormiest days without danger of getting so much as a wet bootlace."

With a cheery "Good-bye, thanks for calling," Mr. Innes turned, and, with the air of a Cronje or Lord Roberts, resumed the work on his plans for the ensuing campaign.

In addition to an unusually successful season last year with his band, Mr. Innes is credited with having made a lot of money in a Philadelphia street railway deal. But it seems to have had no effect in producing "proud or haughty airs," for no one could have been more genial or unaffected than he was.

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The Boston Symphony Concerts.

THE final two of the series of ten concerts of the Boston Symphony Orchestra were given at Carnegie Hall Wednesday afternoon and Thursday evening of last week. The attendance was large at both functions and the manager, Mr. Comee, informed a representative of THE MUSICAL COURIER that the New York season has been a profitable one. For several years it seemed as if this unique organization would have to discontinue its visits to our city, but the splendid artistic standard and the discouraging playing of the Philharmonic Society have proved potent factors in the success of the band from Boston. That a city of the enormous wealth of Greater New York does not support an orchestra of superior quality is a disgrace. We have our Higginsons, no doubt, but they are too modest to come forward and testify in a financial manner their love of music in its noblest form—the symphonic orchestra.

The program of the Wednesday matinee was as follows:

Overture to the Bartered Bride.....Smetana
Spanish Symphony for violin and orchestra, in D minor,
op. 21.....Lalo
Hamlet, Fantasy-Overture, op. 67.....Tchaikowsky
Symphony No. 7, in A major, op. 92.....Beethoven
Soloist, T. Adamowski.

The Smetana overture is a familiar property of all virtuoso orchestras. Its dainty, chattering themes and ingenious counterpoint—it derives from Mozart and Gluck—were delicately outlined by Mr. Gericke. For the so-called Spanish Symphony of Lalo we have little sympathy. In the hands of a Sarasate or a Loeffler—the latter introduced it here with this organization—it has a certain superficial grace, but the music in it is skin deep, its themes are weak, and the Spanish coloring smudged on. The piece was played by one of the first violins. Tchaikowsky's "Hamlet" is not his most virile, interesting or well-made work, but it is Tchaikowsky-ian in its cantabile, and the "ghost" theme is very effective. The entrance of Fortinbras, indicated in the march measures, is characteristically contrived. This and the Seventh Symphony received a most finished reading. Mr. Gericke's propensity for getting a variety of tonal values was not missing, and there was rude energy withal in the final allegro of the Beethoven number.

At the Thursday evening concert the following was the program:

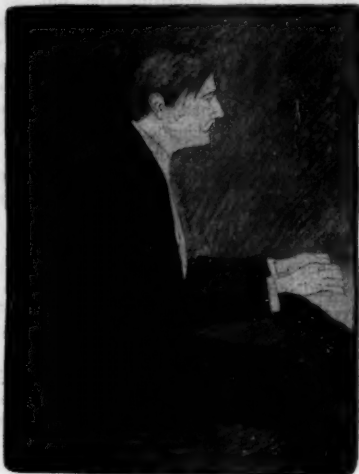
Symphony No. 36, in C major (Koechel, No. 425) (B. & H., No. 6).....Mozart
Concerto for piano, No. 4, in G major, op. 58.....Beethoven
Symphonic Poem, Thus Spake Zarathustra, op. 30.....Richard Strauss
Overture to Oberon.....Weber
Soloist, Ernst von Dohnányi.

Owing to the severe indisposition of Mr. Gericke—which resulted finally in his being compelled to forego the direction of the Philadelphia concert last Friday—the extremely interesting Mozart Symphony was withdrawn and Schumann's fourth in D minor substituted. The writer listened with marked pleasure to the Mozart work, given in Boston week before last. Of it W. F. Apthorp wrote:

"This symphony stands as No. 6 (op. 34) in Breitkopf & Härtel's first edition of the score. It is marked No. 5 in the four-hand piano arrangement by Jules André, published by André in Offenbach. It was composed certainly before 1784. Otto Jahn writes: 'A second symphony was written by Mozart in great haste on his journey through Linz in November, 1783; it was apparently that in C major (part 6, 425 K.), which, with another short symphony in G major (part 6, 444 K.), bears traces of Haydn's influence, direct and indirect. Several years lie between these symphonies and the next in D major (part 1, 504 K.).' The identity of the works seem to be pretty well proved. Koechel writes: 'According to H. F. Niemceczek, it was dedicated by Mozart to a Count von Thun; this may be looked upon as decisive that this symphony

is the one composed in Linz, as Mozart was very kindly taken up by Count Thun, and the dedication of his symphony, written in Thun's house, is accordingly natural.' This dedication, however, has to be taken on Niemceczek's authority, for the autograph score has been lost. Koechel gives the place and date of its composition as November 3, 1783, in Linz. It is generally numbered among the 'Vienna symphonies.'"

Little need be said of the Schumann composition, parts of which show the sad ravages of time. The Romanze



and the Scherzo were charmingly delivered. Schumann is after all a charming *genre* painter and not a symphonist, but no orchestra, no conductor can make the last movement interesting, with its choppy phrasing and its "made in Germany" flavor. Those fault finders of the scoring of the late Johannes Brahms are recommended a liberal dose of Schumann's muddy and uninspiring efforts at instrumentation. Charm, as we remarked above, is in this music, but as a symphony it cannot stand against any one of the four signed by Brahms.

Ernst Von Dohnányi, whose remarkable playing was critically discussed in these columns last week, made an overwhelmingly successful debut. He was given a welcome at the end of his classically beautiful performance of Beethoven's classically romantic Concerto that left no doubt as to the temper of his metropolitan reception. We are sick unto death of the Woolly Horse in piano playing, and noted with gratification the absence of personal display, the unfeigned modesty and devotion of Von Dohnányi to his task. He is a most artistic pianist, and one in the direct descent of Rubinstein and d'Albert. His techniques are not obtruded, though one could not help recognizing the practiced hand of the master in every detail; in the smooth, powerful trills, the even scales, the singing touch, the powerful musical tone and, above all else, in the lovely phrasing.

Here is a musician first and a virtuoso afterward. There was no tossing of hair and hands, and an abiding sense of musical depth and power was even present. Mr. Von Dohnányi's cadenzas were quite in the picture, the first being, as it should be, more musical. In the second there were glimpses of the big virtuoso manner, and we are sure that when he chooses this youth can play Beethoven, Schumann, Chopin, Liszt and Brahms with all the passionate breadth

that may be needed. But in the most poetic of Beethoven's concertos—one is tempted to write the most idyllic ever penned—the Hungarian pianist played in the right mood-key throughout. He was recalled many times, but did not play again. We are curious to hear him in recital.

The Strauss Symphonic poem becomes greater and more wonderful at every hearing. It is rich in exquisite details and Mr. Gericke did not fail to bring them all out. Such virtuosity has never been heard before in this city. The fugue—surely a parody on the fugal form as is Berlioz in his "Dies Irae!"—was clearly realized, and while the insane muddle toward the close did not sound any the less ugly, its logic was more apparent. Development is a passion with this composer, and the working out sections are miracles of polyphony, of harmonic experimentings and exotic coloring. Nothing like "Also Sprach Zarathustra" ever came from the hand of man. The Weber overture caused a violent wrench to one's musical imagination. Far better would it have been if Mr. Gericke had sent us home on the ragged edge of that extraordinary Strauss tonality.

List of Works Performed at These Matinees During the Season of 1899-1900.

Beethoven—Symphony No. 7, Overture to Goethe's Egmont.
Bellini—Casta Diva, from Norma, Madame Sembrich.
Berlioz—Three movements from the Romeo and Juliet Symphony.
Brahms—Three Hungarian Dances, Nos. 1, 2 and 6. (Scored for orchestra by the composer and Albert Parlow.)
Cherubini—Overture to Anacreon.
Dvorák—Concerto for violoncello, Alwin Schroeder. (First time at these concerts.)
Goldmark—Overture to the Prometheus Bound.
Goldmark, Rubin—Overture to Hiawatha. (MS. First time.)
Lalo—Symphonie Espagnole, for violin and orchestra, T. Adamowski.
Liszt—Hungarian Rhapsody, No. 1.
Mozart—Aria, L'amerò, saro Costante, from Il Re Pastore, Madame Sembrich (violin obligato by Franz Kneisel).
Rimsky-Korsakoff—Symphonic Suite, Scheherazade.
Saint-Saëns—Concerto for piano, No. 4, Mark Hambourg.
Schubert—Unfinished Symphony.
Schumann—Symphony No. 1.
Schütt—Concerto for piano, No. 2, Ludwig Breitner.
Smetana—Overture, The Bartered Bride.
Tchaikowsky—Hamlet, Fantasy-Overture, Capriccio Italien.

List of Works Performed at These Concerts During the Season of 1899-1900.

Beethoven—Symphony No. 2, Symphony No. 8, Concerto for Piano, No. 4, Ernest von Dohnányi.
Berlioz—Overture to King Lear.
Brahms—Tragic Overture.
Franck, César—Symphony in D minor, Les Eolides. (First time.)
Glazounoff—Symphony No. 6. (First time.)
Humperdinck—Moorish Rhapsody. (First time.)
Loeffler, Charles Martin—Nights in the Ukraine, concert piece for violin and orchestra, Franz Kneisel. (First time.)
Mendelssohn—Overture to the Legend of The Fair Melusina, concert for violin, Miss Leonora Jackson.
Moszkowski—Two movements from Suite No. 1.
Mozart—Symphony in C major (Koechel, No. 425) (B. & H., No. 6), Aria, Wohl dem! from Titus, Madame Olitzka. (Clarinet obligato by Mr. Selmer.)
Rubinstein—Concerto for piano, No. 4, Mark Hambourg.
Saint-Saëns—Aria, Mon Cœur s'ouvre à ta Voix, Madame Olitzka.
Strauss, Richard—Till Eulenspiegel's Merry Pranks, Symphonic poem, Thus Spake Zarathustra.
Wagner, Siegfried—Overture, Der Bärenhäuter. (First time.)
Weber—Overture to Oberon.

Semnacher's Students' Recital.

The students of the National Institute of Music, William M. Semnacher director, gave a concert at Carnegie Chamber Music Hall last evening (Wednesday), of which the program offered many interesting selections of piano and some violin compositions. The students all showed a very careful and thorough schooling—that is, in addition to the good technical training, the musical understanding was well developed. Some of the pupils, for example, Miss Pauline Semnacher, A. Wechsler, Miss Marion Haskell, Miss Lucille Howland and Miss Sarah Heyman, reached already to the artistic through their intellectual and finished playing, while others like Miss Sadie Rosenfeld, Miss Angele Spielmann, Miss Annie Tarnowski, Miss Myra Cahn, Miss Ella Spargur and Miss Essie Cahn, acquitted themselves creditably and showed that they have ascended the lower difficult steps of Parnassus.—Translation from the New York Staats-Zeitung, March 15, 1900.



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Cesar Franck's "Beatitudes."

THE BEATITUDES of César Franck was sung for the first time in America by the Liederkreis Society last Sunday night at Carnegie Hall. There was an augmented chorus and orchestra, led by Dr. Paul Klengel, conductor of the society. The solo singers were Mrs. Seabury Ford, Marie Maurer, Clara Weinstein, Anton Van Rooy, George Hamlin, Fr. Berger and Gwilym Miles. The latter took at short notice the place of William Sparger. The attendance was large and interest was maintained to the close.

"The Beatitudes" is generally conceded to be Franck's masterwork. It was composed in 1871, but did not get a hearing until after the composer's death in 1890. In form it approximates the symphonic poem with chorus, and while there are dramatic episodes, the work is seldom theatrical, as is Edgar Tinel's "Franciscus." Deeply devotional in spirit, Franck derives his chief inspiration—thematic material, atmosphere and instrumental coloring—from Richard Wagner. He has studied the early Italians, but their influence is not so marked as Wagner's and Gounod's. There exists in the score the mystical quality, so prized by admirers of the composer, and there is no lack of individuality. Yet "Parsifal" and "Tristan and Isolde" have been the Belgian's starting point. Without Richard Wagner the oratorio would not be in existence, and its neglect by the French is quite pardonable when one considers that Wagner himself could not get a fair hearing in Paris. The text, by Madame Colomb, is built on the Sermon on the Mount. The eight Beatitudes, with a prologue, are sung by the chorus with soli interspersed, the protagonist being Christ.

To him is given a *leit motif*, and Satan has also one; indeed, the music accompanying the Evil One is the more characteristic—which is usually the case in Gallic music. Great skill is displayed in the part writing, some of the choruses being euphonious to the point of prettiness. Against the dark temptations of the Devil sings a Celestial Choir, and when the strife grows greatest and the heart of sinners faint, Christ appears, and in grave accents—those of Titirel, Gurnemanz and others—bids the weak ones pluck up courage and be of good faith. That a certain monotony must prevail is a corollary of such a text, but a spirited performance, a quickening, above all a greater variety of *tempi* and a well balanced ensemble—all these things that were missing on Sunday night would doubtless give "The Beatitudes" a different musical aspect.

The prologue, a tenor solo and chorus, does not make a powerful impression, but "Blessed are the poor in spirit," with its whirling triplets in the accompaniment, puts us into a mood, though hardly the one expected from the text. The voice of Christ is very impressive. The second Beatitude, "Blessed are the meek," contains some beautiful writing, but the third, "Blessed are they that mourn," in F sharp minor, is much more happily characterized. Its theme is the slumber motive from "Die Walküre," but that does not prevent Franck from making some lovely and touching music. The orchestration in particular is well done. A quartet in this number brings out, but rather theatrically, the individual woes of wife, orphan, mother and husband. The fourth Beatitude, "Blessed are they which do hunger and thirst after righteousness," is a tenor solo of musical worth and melodiousness. It is preceded by an excellent orchestral prologue. The fifth and sixth Beatitudes do not call for extended comment, except the latter—for double chorus, quartets and baritone solo—is rather a lugubrious harmonic praise of purity. "Blessed are the pure in heart." The preaching lacks musical sincerity. In the seventh, "Blessed are the peacemakers," Satan enters, and the music takes on a more dramatic and sombre coloring. The bass part is strong, while the quintet, which ends the section, is the modest composition in the entire work. Here Franck weaves a very intricate tonal pattern with harmonies that are many colored. Beautiful is the only word

that expresses the quality of this Tristan-like number. The eighth Beatitude, "Blessed are they who are persecuted," contains a bass solo and soli for mezzo soprano and baritone. The dialogue of Christ and Satan, short as it is, is expressive. The mezzo soprano solo, "Mater Dolorosa," is melodious, and the composition ends with victorious Hosannas. Purely from the pictorial point "The Beatitudes" is not so brilliant, so striking as Tinel's oratorio; sung in an atmosphere of churchly gloom and piety it would be more effective. Yet it is modern to the last degree and the product of a gifted, eclectic though not original musical imagination.

The performance Sunday night was fair. Mr. Klengel had well drilled his choruses and there were vigor and good massed effects produced. The difficult and close progressions and unusual intervals were tunelessly sung. Fault must be found with an unresponsive orchestra and also with the solo singers. The orchestra never varied from one monotonous *forte*. It drowned the solos and did not produce a *fortissimo* when demanded. It was the playing of tired, spiritless men, and the conductor had all he could do to get any sort of response. The solo parts were for the most part poorly delivered, Mr. Hamlin and Mr. Miles alone distinguishing themselves. Mr. Hamlin sang his soli with taste and a finely considered phrasing that put to shame the burly, careless utterances of Mr. Grau's baritone, Van Rooy. Mr. Miles also sang better than the Dutchman, with more dramatic emphasis and above all in tune. Van Rooy persistently avoided the key, and yet he created the "Christ" at the German performance. His powerful voice was rough and rasping and the conductor more than once had to admonish him. It was a slovenly reading. The women were mediocre—and worse. Mrs. Ford is not an oratorio singer, though she may warble in drawing rooms with fair success. She is out of place on the concert platform, her style, quality of voice and tone production being amateurish. The mezzo soprano solo in the eighth Beatitude did not belong to her and so she came to grief on its low notes. Marie Maurer is an operatic Valkyr; she, too, had no perception of the oratorio spirit, while Miss Weinstein was frightened out of her wits and sang accordingly.

"The Beatitudes" is to be given at the next Worcester Festival, where it will be probably murdered. It is a work not to be critically slighted. The English text, vocal and piano parts are published in one volume by G. Schirmer, Union square, New York.

Ericsson Bushnell's Success in Canada.

ERICSSON BUSHNELL, the basso, has just returned from Canada, where he filled a highly successful engagement. Next week Mr. Bushnell will sing at the performance of "The Creation," by the Brooklyn Oratorio Club, and also at the concerts of the New York Philharmonic Society at Carnegie Hall. At the latter concerts Beethoven's Ninth Symphony will be produced, and Mr. Bushnell will sing in the choral movement, the part which he sang with the Boston Symphony Orchestra in Boston last May.

Following are some recent Canadian press notices about Mr. Bushnell's singing:

"The Golden Legend," to be performed this evening under most fortunate auspices, promises to be an event in the history of the Choral Society, so well known for its admirable concerts. Not since its organization has there been such a demand for seats and already most of the boxes have been engaged. What creates such enthusiasm is a natural question, and the answer is easily made: Four renowned artists, including Mr. Bushnell, who will be remembered as having received such an ovation at the "Creation" concert last year.—The Citizen, Ottawa, Canada, March 15, 1900.

Ericsson Bushnell, the bass, was the star of the evening. Mr. Bushnell has appeared before an Ottawa audience before, but his rich, deep bass was never heard to better advantage than last night. In the first part he rendered "She Alone Charmeth My Sadness" ("Queen of Sheba"), by Gounod, which called forth such applause that he was compelled to return and render an encore. His singing throughout was highly dramatic. In "The Golden Legend" he

impersonated Lucifer, and his rendition of the different numbers was greeted with enthusiastic applause. The solo, "Here Am I, Too," with a chorus obligato, was exceptionally well rendered, also the solo "My Guests Approach." In these two solos his dramatic rendition and clear enunciation were brought out with excellent effect.—The Press, Ottawa, Canada, March 16, 1900.

Ericsson Bushnell, though, was the most popular soloist in the quartet. His noble bass is at once strongly dramatic and movingly lyric in its phrases. One is surprised that from the same organ can proceed tones at once so full orbed and majestic and again so soft, plaintive and winning. Mr. Bushnell as Lucifer was called upon to display much versatility in his interpretation of his part. He availed himself fully of every opportunity that offered.—The Citizen, Ottawa, Canada, March 16, 1900.

Seventh Philharmonic Concert.

THE seventh public rehearsal and concert of the New York Philharmonic Society occurred last Friday afternoon and Saturday evening, respectively, at Carnegie Hall. The program was as follows:

Overture, A Midsummer Night's Dream.....Mendelssohn
 Recitative and Aria, J'ai perdu mon Euridice, from Orfeo.....Gluck
 Miss Marie Brema.
 Concerto for violoncello, A minor, op. 129.....Schumann
 Leo Schulz.
 Songs—
 Der Atlas.....Schubert
 Der Frühling.....Brahms
 L'heureux Vagabond.....Bruneau
 Der Kuckuck.....Tschaiowsky
 Miss Marie Brema.
 Symphony, No. 2, Ocean, C major, op. 48.....Rubinstein
 (First edition.)

Local pride impels us to draw the mantle of charity over this concert. It was the most painful exhibition of mediocrity and worse in orchestral playing New York has witnessed for many years. Of what use securing Paur, Schuck, Richter or any other conductor if the essential material is of such weakness! Mendelssohn's overture must not be spoken of; for the tone-deaf it might have passed muster, but with the "Oberon" ringing in our ears from the night before it was simply painful. We do not remember hearing the Schumann 'cello concerto since the late Fritz Giese played it at Steinway Hall over ten years ago. It is hopeless from either the musical or musical viewpoints. A thankless task, Mr. Schulz made the best of a bad selection, and gave the *cantabile*—even this is commonplace—of the slow section with his accustomed broad tone. All the rest is mere "fiddling." Schumann shows no sympathy for the 'cello whatever in this misnamed concerto. Miss Marie Brema was in one of her moods most exasperating to her admirers. She tore to passionate fragments the war-worn Gluck aria, and in the group of songs—accompanied at the piano by Mr. Paur—she gasped in exaggerated phrasings, revealing her faulty tone production in all its native terror. But her selections proved her excellent taste, and barring her over-emphasis, her undue accentuation of her superb musical and dramatic temperament, she had her moments, rare but real. Schubert's "Atlas" is well suited to her tumultuous splendor of style. The Bruneau and Tschaiowsky numbers are treasure-troves; the latter in particular, with its characteristic refrain, ought to be a companion piece to "Ein Ton" of Peter Cornelius. It is quite as clever. Miss Brema for recall gave Grieg's "Ich Liebe Dich" with a flaming furnace fervor. The Rubinstein Symphony fell flat, for it is made music, made in mood and deliberately manufactured in form. That its composer was dissatisfied with it is proved by his tinkering at the supplementary movements, which luckily were not given. The last allegro contains glimmerings of power, but over the whole is the trail of cheap, gaudy Orientalism in the themes and a futile aping of the Beethoven "grand manner." It was not well played. At the eighth and final pair of concerts of the season the following remarkable program will be presented—we give it verbatim as it appeared in the regular Carnegie Hall program. We are more than anxious



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Prelude and Glorification, from Parsifal.....Wagner
Waldweben, from Siegfried.....Wagner
Bacchanale, from Tannhäuser.....Wagner
Symphony, No. 9, D minor, op. 125.....Beethoven
With choral finale.

The dates of the two concerts are Friday afternoon, April 6, and Saturday evening, April 7. The solo singers will be Clementine De Vere, W. H. Rieger, Mrs. Carl Alves and E. F. Bushnell, with chorus from Rubinstein and Apollo Clubs.

Castle Square Opera Company.

"The Bohemian Girl."

THE revival of Balfe's "Bohemian Girl" at the American Theatre, by the Castle Square Opera Company last Monday night, was witnessed by a large audience, despite the storm. The popular numbers were heartily applauded. Adelaide Norwood, who essayed the role of Arline, received three recalls after singing "I Dreamt I Dwelt in Marble Halls." Miss Norwood sang charmingly throughout the performance and her acting was equally meritorious. Maude Lambert, as the Gypsy Queen, proved most satisfactory. Reginald Roberts made an excellent Thaddens and Louis Casavant made a good deal out of the role of Devilshoof. The work of the chorus was, as usual, a delightful feature.

Mme. De Vere Delights Washington.

THAT admirable artist Mme. Clementine de Vere is singing better than ever this season, and is evidently in great demand for concerts in addition to her appearances in opera at the Metropolitan Opera House. Last week she sang before an immense audience with the Washington (D. C.) Sängerbund. Subjoined are some fine press notices:

The last public concert of the Sängerbund for this season left standing room only at the National Theatre last night. It was a worthy conclusion of the series of entertainments which this society has offered its members and the Washington public this winter, and the crowded house attested the appreciation with which its efforts in the cause of good vocal and instrumental music are regarded. The chief celebrity of the evening was Mme. Clementine de Vere, of the Metropolitan Opera Company, of New York, whose magnificent voice and perfect art have more than once delighted Washington audiences. Madame de Vere repeated her former triumphs, and was more than generous in responding to the demands of her auditors. Her principal numbers were the Cavatina from "Linda di Chamounix" and the Valse Arietta from "Romeo and Juliet," but she gave several encores after each, and, as a final treat, sang a charming Spanish song to her own accompaniment. In fact, she held the audience captive no less by her gracious demeanor than by her consummate art. At the close of her last song a superb bouquet of violets was thrown her from one of the boxes.—Washington Post, March 19, 1900.

Mme. Clementine de Vere, soprano; David Mannes, violinist, and Emanuel Wael, pianist, were the soloists at the second and concluding public concert of the season given by the Washington Sängerbund last evening at the National Theatre. A brilliant audience was present in testimony of the efforts of the 'bund in the interest of higher art in music and in compliment to the distinguished character of the artists assisting in the concert. Madame de Vere is now a member of the Metropolitan Opera Company of New York. She has been heard in Washington before in concert, and at the head of her own opera organization, scoring a distinct vocal success on each occasion.

Last night she heightened the favorable impression made upon local musicians on her former appearances. Madame de Vere is possessed of rare personal magnetism, as well as a splendidly cultured and sweet voice, which she handles in an attractive manner. She sang last evening the cavatina from "Linda di Chamounix," and the waltz aria from "Romeo and Juliet," responding to several encores to each selection. She completed her conquest of the auditors with a little Spanish song, to which she played the accompaniment.—Washington Star, March 19, 1900.

The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

The Lark Now Leaves Her Watery Nest.....Horatio W. Parker
Miss Lucia Fydel (February 22).....London, England
Miss Esther Palliser (February 26).....West Hartlepool, England
Mme. Blanche Marchesi (March 7).....Glasgow, Scotland
Miss Frederica Taylor (March 10).....Portland place, London

Endymion.....Lisa Lehmann
Miss Esther Palliser (March 13).....Birmingham, England
Miss Esther Palliser (March 13).....St. Martin's Town Hall, England

Return.....Tosti
Miss Grace Woodward (February 28).....Kensington, England
Miss Florence Lancaster (February 28).....Newcastle, England
Miss Florence Lancaster (March 5).....Bath, England
Miss Florence Lancaster (March 7).....

St. Martin's Town Hall, England
Miss Ethel Winn (February 28).....London, England
Miss Ethel Winn (March 1).....Willesden, England

The Sweetest Flower that Blows.....C. B. Hawley
Frank Boor (February 28).....Grosvenor Square, London
Frank Boor (March 1).....Kensington, England
Mme. Blanche Marchesi (March 7).....Glasgow, Scotland

Lesson With a Fan.....Guy d'Hardelot
Miss Clorinda Thurtle (March 2).....Clapham, England

Captive Memories (Song Cycle).....Ethelbert Nevin

Katharine Fisk.
Mrs. Adele Baldwin.
Mr. Riker (March 25).....Carnegie Hall, New York city

Francis Rogers.
Mr. Meighan.

Ethelbert Nevin.
Mrs. W. P. Davison.

Mrs. Clara Barnes Holmes.
E. A. Pierrepont (February 24).....Buffalo, N. Y.

R. O. Riestler.
Miss Mary Nye.

Joseph Mischka.

Mon Desir.....Ethelbert Nevin

Francis Rogers (March 25).....Carnegie Hall, New York city

Miss Jennie Dutton (March 28).....Washington, D. C.

Miss Jennie Dutton (March 29).....Washington, D. C.

Miss Neva Fenno (March 5).....Westerly, R. I.

Miss Neva Fenno (March 7).....Glen Ridge, N. J.

Miss Neva Fenno (March 14).....Clio Club, New York city

La Lune Blanche.....Ethelbert Nevin

The Nightingale.....Ethelbert Nevin

Mrs. Katharine Fisk (March 25).....Carnegie Hall, New York city

Necklace of Love.....Ethelbert Nevin

Mrs. Adele Baldwin (March 25).....Carnegie Hall, New York city

En Passant (four pieces for piano).....Ethelbert Nevin

A Fontainebleau.

In Dreamland.

Napoli.

At Home.

Ethelbert Nevin (March 25).....Carnegie Hall, New York city

A Rose Fable.....C. B. Hawley

Miss Charlotte Maconda (March 1).....Brooklyn Institute

Miss Charlotte Maconda (March 10).....Schubert Club, Jersey City

Miss Charlotte Maconda (March 15).....Union League Club, B'klyn

Love's Message.....Milton Wellings

Trouble.....Behrend

When First I Saw Thee.....Lassen

Miss Gertrude Harrison (March 26).....Washington, D. C.

Love Is a Sickness Full of Woes.....H. W. Parker

The Lark Now Leaves Her Watery Nest.....H. W. Parker

Miss Gertrude Harrison (March 27).....Washington, D. C.

Danny Deever.....Damrosch

Alfred Barrington (March).....Hartford, Conn.

Alfred Barrington (March).....Manchester, N. H.

Lydia.....Margaret Lang

Ray Finel (March 15).....Pilgrim Hall, Boston

A Lesson With a Fan.....D'Hardelot

Miss Margaret Taylor (March 23).....Cincinnati, Ohio

Endymion.....Lisa Lehmann
Miss Jennie Dutton (March 28).....Washington, D. C.
Miss Jennie Dutton (March 29).....Washington, D. C.

Autumn.....Chaminade
Emil Liebling (March 28).....Chicago, Ill.

Sharpe Song Recital.

ERNEST SHARPE, an American basso, who now resides in London, England, gave a song recital at Mendelssohn Hall last Monday afternoon. The original date set for Mr. Sharpe's appearance in New York was March 8, but that international disease, the grip, necessitated a postponement. Both in England and in Germany Mr. Sharpe had met with remarkable success as a Lieder singer. His deep, rich basso voice has a good range. His style is eminently refined, and his presence distinguished. That he had not wholly recovered from his recent indisposition was noticeable at times during the recital. Mr. Sharpe's program of seventeen numbers, arranged into five groups, showed a wide range of song styles. But his audience was evidently pleased with him, for at the conclusion of the last group the singer was compelled to give an encore, singing then Kipling's much discussed verses, "The Absent Minded Beggar," to a musical setting (in manuscript), by Hermann Lohr. The singing of this aroused great enthusiasm, and indeed, Mr. Sharpe sang the song with the vim that the author of the verses would have relished. (Kipling, as may not be generally known however, knows a thing or two about music, especially about the settings for his stirring stanzas.)

Mr. Sharpe first introduced himself to his audience with the aria, "Honor and Arms," from Handel's "Samson." He sang this with fervor, and in florid parts revealed a surprising flexibility for a basso. His second group included four Italian melodies of the seventeenth century—"Star Vicino al Bell' Idol," Salvatore Rosa; "Vado Ben Spesso," by the same composer; "O Cessate di Piagarmi," Scarlatti, and "Vittoria, Vittoria," by Carissimi. The second song by Rosa, which tells of constancy, Mr. Sharpe sang with charming expression, and in the song by Scarlatti, which has a tragic theme, his pianissimo was extremely well done. Grief laden, too, is the "Vittoria," and Mr. Sharpe imparted a highly dramatic style in his interpretation. Many in the audience liked Mr. Sharpe best in his third group, made up of Old English melodies, and one English song, composed for and dedicated to Mr. Sharpe by Herman Lohr. The Old English songs were "Love Will Find Out the Way," "A Soldier Should Be Jolly," and "The Golden Vanity." A romantic vein runs through the first, and the second partakes of reckless jollity that characterized men in the days "When knights were bold." "The Golden Vanity" is a song of the sea, with a pathetic ending, and this proved one of the very best of the singer's efforts. The song by Lohr is a "drinking song," but the fluid it describes is the "clear and sparkling water," which the author of the words declares is "God's best gift to man." This Mr. Sharpe sang in German, and the grim humor of the text will all the more amuse our Teutonic friends when they hear that Mr. Sharpe found the motto, "Das Wasser ist das Beste," in the small village of Hildesheim, near Hanover, carved in one of the old beams of an old wine room or weinstube.

A pleasing feature of Mr. Sharpe's recital was his group of German lieder—"Ich schleich umher," Brahms; "Wienlied," Schubert; "Die Fei," William Berger, and "Verlust" and "Der König von Babylon," composed for and dedicated to Mr. Sharpe by the composer, Henning Von Koss. In these German lieder Mr. Sharpe especially displayed his refinement and musical intelligence. It is something rather out of the ordinary to hear a basso profundo sing a lullaby, but Mr. Sharpe did this and did it very charmingly, too. The audience forced him to repeat the last verse of the Schubert "Cradle Song," one of the



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simplest and yet loveliest of the seven hundred odd melodies written by the immortal composer, "Die Fei," by Berger, and "Der König," by Von Koss, have dramatic qualities, and Mr. Sharpe proved equal to them. The closing group of songs were by American composers—"Break, Break, Break," by T. P. Ryder; "Once I Loved a Maiden Fair," by Horatio W. Parker, and "Ah, 'Tis a Dream," by C. B. Hawley. The last song seemed most appropriate, for it relates the fancies of the homesick wanderer in foreign lands.

Isidore Luckstone played Mr. Sharpe's piano accompaniments most sympathetically and very artistically.

The audience which heard Mr. Sharpe included many of the leaders of fashion who manifest a sincere interest in musical functions. Among these are some of Mr. Sharpe's personal friends, and a number of these remained after the recital to congratulate him. Mr. Sharpe appeared under the management of L. M. Ruben.

Madame Pappenheim's "An Evening with Mozart."

UNDER the direction of Mme. Eugenie Pappenheim, the famous vocal teacher, who, it may incidentally be remarked, was the first of the Wagner opera heroines in America, there was given last Tuesday evening the fifth musical evening of the Women's Philharmonic. Madame Pappenheim had the kind assistance of August Walther, piano; the orchestra of the Brooklyn Clef Club (August C. Metz, conductor), and the following young artist pupils: Misses Frieda Stender, Emily Houghton, Lina Bechman, Margaret McGuane, Augusta Northup, Ida Hutching, Mrs. Grace Bronson and Dr. George Conquest Anthony; Miss Maida Craigen, reader, with Madame Pappenheim at the piano. The paper on Mozart, read by Miss Craigen, was most instructive and interesting, and delivered with telling effect, the dramatic training and experience enjoyed by the fair reader being in evidence.

Miss Stender, it is well known, sang Siebel in "Faust" at the American opera last fall with great success. She has a pretty soprano voice, is very musical, and sang the aria allotted to her with much success. A graceful girl, with lovely contralto voice, is Miss Northup, who likewise made a hit. Dainty songs, well sung, were those by Miss Hutching, who has animation, a prepossessing manner and expressive voice all in her favor. One of the most effective numbers was the closing duet, which was indeed most interestingly sung by the youthful Miss Stender and her partner, Mrs. Bronson; this was sung with complete unity of ensemble. Dr. Anthony is a bass-baritone of unusual merit; his voice has sonority, is true and even, and under artistic control; little wonder then that he received rousing applause after his "Don Juan" Serenade. The quartet of women's voices from the "Magic Flute" was one of the charming features of the program, and the four young ladies concerned are to be felicitated on the result.

Of August Walther, the pianist-composer, we have frequently spoken, and his delivery of the five early compositions, as well as the great C minor Fantasia, by the immortal master, was the classic feature of the evening. He made all that he played most clear, producing interest even in the infantile works, and the Fantasia was played in such fashion that one felt he knew and loved it.

The amateur orchestra did well, considering disadvantage of strange surroundings and the not easy music, symphonically speaking, which they played. Earnest endeavor characterizes Mr. Metz's leading, which must lead to good results.

Madame Pappenheim was the recipient of many congratulations, all most spontaneous and sincere, for those present knew well that hers was possibly the most difficult task of the entire series of educational concerts, for Mozart in its purity is seldom heard nowadays. The artistic results achieved by her pupils, their perfect stage presence, the superior method, all were in evidence, and showed the experienced hand of the great prima donna of not so long ago.

The remaining dates are Thursday, April 26, "Old English Ballads," Mme. Louise Gage Courtney; Tuesday, May 15, "The Romantic School," Mme. Anna Lankow.

Aiulf Hjordvard Concert.

THE Anglo-Scandinavian pianist bearing the above unique name, and of the strikingly picturesque appearance presented herewith, made his New York debut at Mendelssohn Hall last Tuesday evening, in a concert of his own, presenting this program:

Overture to Egmont.....	Beethoven
Orchestra.	
Concerto, E flat major, for piano and orchestra.....	Beethoven
Aiulf Hjordvard.	
Recitative and aria, Ah! Perfido.....	Beethoven
Mrs. Katherine Fleming-Hinrichs.	
Piano solo, Sonata, op. 27.....	Beethoven
Aiulf Hjordvard.	
Scene and aria from the opera, Alfred.....	Hjordvard
Mrs. Hinrichs.	
Hungarian Fantasia, for piano and orchestra.....	Liszt
Aiulf Hjordvard.	

At the outset let it be said that those critics who judged of the entire evening after listening to the second and

disclosed him as a composer of Wagnerian tendencies; indeed, throughout there were Niebelungen-like suggestions, not melodically, but in the sense of the orchestration. Climax followed climax, a grand sweep of harmonies unusual, combinations of overpowering effectiveness, showing that the composer knows well how to wield his orchestral palette. Though written a bit high for the mezzo of Mrs. Hinrichs, the lady nevertheless put most intelligent effort into it, making it highly dramatic, and earning what was evidently meant as a call for the composer, and was instead converted into an encore for the singer, who gave Goring Thomas' "Summer Night" with much feeling. The closing Hungarian Fantasia developed the pianist as a man of dashing temperament, novel and unique conception, and full of self-control, the latter much needed in this work, lest it should run away with the player. Here things went with a mighty spirit, and orchestra, conductor and pianist alike shared in the triumph. The public found Aiulf Hjordvard, a stranger, a most interesting personality, fluent and gifted composer and brilliant pianist.

Conductor Hinrichs directed carefully and with entire command.



AIULF HJORDVARD.

third numbers only—as if a dinner could be judged by the soup, or a right average of the past winter season established by singling out one of the months—that these critics, who shirked their duties, had they remained, would have been gratified by the further development of the pianist-composer.

Uncommonly nervous at the opening, so that he could not do justice to the Beethoven Concerto, hampered also by certain mannerisms of conductor and orchestra, gotten together for the occasion, Mr. Hjordvard was certainly not at his best. This soon wore off, however, and when it came to the "Moonlight Sonata," he disclosed a poetry of conception, a lucidity of style and a liquid tone which made of the entire sonata a most worthy performance. To be sure, he played it with a certain modern spirit and sentiment now come to be recognized as the Beethoven interpretation, since it was Paderewski who has of recent times set this style. In this, Hjordvard's repose had returned, and he was himself again—unfortunately too late for certain writers, however, who had hastened homeward, or more likely elsewhere, and who then bestirred themselves to say unfair things, to put it mildly.

The Scene and Aria from Hjordvard's opera, "Alfred."

Dannreuther Quartet Busy.

The thirteenth season of the Pianoforte Trio Club is now on, with Mr. Dannreuther as leading violin, Richard Hoffman at the piano. They gave last Monday the great Tchaikowsky Trio, op. 50, and the Dvorak Dumky Trio. Novelties and the classics are regularly performed at these affairs.

The seventeenth season of the Sunday Quartet concerts is also well on its way, the numbers at the last concert being the Bach Concerto for piano in D minor, with strings; the Tchaikowsky Serenade and the famous "Forellen" Quintet, by Schubert.

The announcement by another quartet that Dvorak's Quartet, op. 105, in A flat, was played by them for the first time in New York is misleading, inasmuch as the Kneisel Quartet and the Dannreuthers both have played it here ever since 1895. The same is true concerning the Beethoven String Trio, op. 9, which has been played here for many years—probably for years before the leader of the quartet under discussion was born.

These works were not played for the first time in New York, as recently announced, and programs will show this.

Riesberg Pupils.

Last season the Misses Estelle Stewart and Faith Dorsey, of Atlanta, Ga., were here to pursue the study of piano and harmony, which are Riesberg specialties, remaining throughout the season. He has this year several most promising pupils, who have made remarkable progress in a short time, notably Miss Eugenia Warner, of Buffalo, N. Y.; Miss Hannah Hirschberg, a young pianist of talent; Isidore Burns, who will one day be heard at a prominent organ here, and other pupils from Flushing, Yonkers, &c.

Pupil of Fonaroff, Not Brounoff.

The notice in our last issue relating to Mark Fonaroff's pupil, young Shapiro, the violinist, who made such a success at the "Ladies' Progressive Circle" concert, gave the credit to Mr. Brounoff as teacher. Now, while Brounoff is a man of varied attainments, he by no means gives violin lessons, and wishes it understood that the violinist's success was due entirely to Mark Fonaroff his teacher, a man indorsed by many leading lights of the musical profession.

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Boston Music Notes.

BOSTON, March 24, 1900.

ME. CAROLINE GARDNER CLARKE'S recital at Association Hall last week was one of the important musical events of the season. The program contained works of varied character, all of which were equally enjoyed. Boston composers to the number of seven were represented. Franz, Gluck, Mozart and Brahms kept the balance for the classical. Mrs. Jessie Downer Eaton was the accompanist. The audience was a most enthusiastic one and Madame Clarke held their attention from the beginning to the end of the concert.

Miss Helen Wright, soprano, sings at a concert in Taunton on the 29th, and is also engaged for the soprano role in "Elijah" at the White River Junction festival, May 8.

Mrs. Maas Tapper goes to Europe in April and will be accompanied by Miss Strolf, teacher of music at the Annie Wright Seminary of Seattle, Wash. They will first visit Paris, then go to Vienna.

Mrs. L. P. Morrill, so well known in this city, will next year, under a manager, give recitals before schools, clubs, colleges, &c. These lectures will be illustrated by some one of Mrs. Morrill's pupils, or by herself.

Mrs. W. F. Edelfsen will be the soprano at the Park Street Church the coming year.

The Orchestral Club of Belmont gave its first concert in the Town Hall on the 9th. This club is composed of young people of Belmont, many of them pupils of R. B. Horne, and was organized last December. During the winter Charles S. Gilman has been the director. At the concert just given Miss Grace R. Horne sang several selections, winning many enthusiastic encores. The orchestra members are: First violin, Miss Emily F. Hunt, Miss Rosamund M. Coolidge, Miss Adaline M. Swift, Harold Brown. Second violin, Miss Sarah M. Diaz, C. R. Hunt, H. E. Davis. Viola, R. B. Horne. Cello, G. C. Horne. Flute, J. M. Hernandez. Clarinet, O. Hammer. Cornet, B. J. Salstrom, H. W. Horne. Drums, R. M. Diaz, G. W. Davis. Piano, Miss Jennie G. Swift.

Loyal L. Buffum will substitute at Trinity Church for Arthur Beresford during the latter's absence on his California trip.

A concert was given in Music Hall Thursday afternoon, by Vladimir de Pachmann and Henri Marteau. The program was:

Sonata, E minor.....	Mozart
MM. De Pachmann and Marteau.	
Prelude and Fugue, G minor.....	Bach
(For violin alone.)	
Aria.....	Bach
Fantasiestück, op. 27, No. 2.....	Sjögren
Scherzo Tarantelle.....	Wieniawski
M. Marteau.	
Two Preludes.....	Chopin
Two Etudes.....	Chopin
Mazurka.....	Chopin
Waltz.....	Chopin
M. De Pachmann.	
Sonata, A major, op. 47.....	Beethoven
MM. De Pachmann and Marteau.	

Mr. Ernest Dohnányi, the young Hungarian pianist, whose success at the last Symphony concert was so immediate and pronounced, will give a recital at Music Hall next Saturday afternoon.

Miss Blanche West, of this city, made her first appearance in opera the past week at Manchester, N. H., singing the title role in "Maritana," given by the lodge of Elks of that city. She was received to popular favor.

The Ruggles Street Church Male Quartet will sing at the morning service only at that church in the future. The members have been associated for twenty years, which is a remarkable record in regard to church choirs.

Signor Rotoli's new Easter offertorium, "Terra Tremuit," together with his "Roman Festival Mass," is to be given at Tremont Temple on Wednesday evening, March 28.

Miss Frieda Siemens gave a piano recital to the students at the Conservatory Wednesday afternoon, the program being as follows: Fantaisie, Bach; Sonata, Beethoven; Concerto, G minor, Mendelssohn; Miss Siemens and Mr. Stasny; Nocturne, Valse, Chopin. Miss Siemens was enthusiastically received.

The programs for the Holyoke Musical Festival have been received. There will be two concerts and one rehearsal. The concerts will be at 3 in the afternoon, and 8 in the evening. The programs are as follows:

AFTERNOON.	
Overture, In der Natur.....	Dvorák
Air.....	Bach
Gavotte.....	Bach
String Orchestra.	
Piano Concerto, No. 2, in G minor.....	Saint-Saëns
Mr. Sherwood and Orchestra.	
Unfinished Symphony in B minor.....	Schubert
Orchestra.	
Hungarian Fantaisie.....	Liszt
Mr. Sherwood and Orchestra.	

Rhapsodie, España.....Chabrier
Orchestra.
EVENING.

Messiah.....Händel
Miss Hoffmann, soprano; Mr. Williams, tenor; Miss Miller,
contralto; Mr. Witherpoon, bass.
Chorus and Orchestra.

Miss Gertrude Walker gave a concert at Salem on Wednesday evening, assisted by Mr. Phippen and Mr. Chamberlain. Miss Walker was heard in songs and arias in English, French, Latin and German. One of her numbers was "With Verdure Clad."

The third organ recital, given under the auspices of the music committee of the Brookline Educational Society, will be held at Harvard Church, Brookline, on Wednesday evening, March 21, at 8 o'clock.

An invitation musicale and reception was given last Tuesday in the studio on the seventh floor of the Lederer Building, Providence, R. I., by the Octave, an organization composed of the following musicians: W. H. Arnold, David E. Carter, A. T. Foster, Clarence G. Hamilton, George H. Lomas, Earl H. Leavitt, H. C. Macdougall and N. L. Wilbur.

A vocal recital was given in Association Hall last week by the pupils of Sig. Augusto Vannini. The program was chosen to show to good advantage the voices of the singers. Sig. De Vots and Di Pesa, pianists, and Mr. Hadley, cellist, assisted.

The Boston Symphony Orchestra will appear at the Coliseum, in Hartford, Conn., Wednesday evening, April 4.

The third concert of the Whitinsville Musical Association will be given on Tuesday evening, March 27, in Memorial Hall. The program will include Gounod's "St. Cecilia Mass," and excerpts from Mendelssohn's oratorio, "Elijah." An orchestra, chosen from the Boston Symphony Orchestra, will accompany the chorus, as well as the following artists: Mrs. Eva Gardner Coleman, of New York, soprano; Mrs. Ralph C. Krapp, of Worcester, contralto; Ericsson F. Bushnell, of New York, bass; Frank V. Pollock, tenor. Arthur M. Curry, of this city, is conductor for the association, and Arthur J. Bassett, of Worcester, is pianist.

At the New England Conservatory of Music last Wednesday a recital was given by students of the advanced classes.

The most important numbers in Gounod's oratorio, "Mors et Vita," will be given at the Commonwealth Avenue Church to-morrow evening. Besides the quartet of the church, Arthur Beresford, Frederick Smith, Mrs. Jennie Patrick Walker and Miss Gertrude Edmands will be heard in solos.

The Cecilia will sing a miscellaneous program at their closing concert of the season on April 25.

Mrs. May Sleeper Ruggles is at Lakewood, N. J. She will return in season to assume her position as contralto at Berkeley Temple.

Mrs. Madeline Schiller, pianist, assisted by the Adamowski Quartet—Mr. Maquarre, flute; Mr. Selmer, clarinet, and Mr. Hackenbarth, horn—will give a concert in Association Hall Thursday afternoon. The program will include Rubinstein's octet, which Mrs. Schiller introduced here.

Mr. and Mrs. J. Hallett Gilberie have cards out for their seventeenth evening of music in their apartments, at the Charlesgate on Wednesday evening. The program will be made up of works by Boston composers.

Marie Brema will be the soloist at the Friday and Saturday Symphony concerts, singing Saint-Saëns' "La Fiancée du Timbalier" and songs by Wagner. The remainder of the program will be Schubert's overture to "Alfonso and Estrella," Grieg's "Peer Gyn," Suite No. 1, and Mendelssohn's "Scotch" Symphony.

Mrs. J. L. Gardner opens her house March 29, at 3 P. M., for a song recital, given by Mrs. Adah Benzing, assisted by Otto Roth, violinist, and George Proctor, pianist.

Miss Marcia Craft will sing at a concert to be given in Mary Lyon Chapel, Mount Holyoke College, South Hadley, on the evening of the 27th. Other soloists will be Miss Emma Buch of Hartford, Conn.; Miss Mabel Ladd and Edmund C. Bliss, of Holyoke. Recitatives, arias and choruses from "The Messiah," "The Creation" and "Elijah" will be given. The men of the Second Congregational Church choir of Holyoke will take part. W. C. Hammond, organist.

The Morris Steinert collection of musical instruments has been formally accepted by the Yale University Corporation, and a suitable hall for the housing and the exhibition of the collection will need to be provided as the gift is proportional to the size of the accommodation. The collection is valuable and comprehensive; in fact, larger and more complete than is now possessed by any American institution. The letter of acceptance by Yale was written by Secretary Anson Phelps Stokes, Jr., and thanks the donor for the gift and promises to use best endeavors to provide a suitable place for its exhibition at the earliest possible moment.

A concert will be given at the Central Congregational

Church, Chelsea, this evening, at 8 o'clock, by the chorus choir of the church, assisted by Mrs. W. A. Onthank, Miss Bernice W. Merritt, Mrs. Herbert Follett, Mrs. Fannie Holt Reed, Frederick Smith, F. E. R. Grant, and G. W. F. Reed, organist and director.

The Harvard Musical Club, comprising glee, banjo and mandolin, gave their annual concert last Wednesday evening in Sanders Theatre, Cambridge. The theatre was filled to overflowing by an appreciative audience and many encores were given.

Savage and the Music Hall.

In a recent interview H. W. Savage said: As the agent for the present owners of the Music Hall property, I wish to correct the unauthorized and contradictory series of statements appearing in this morning's issue of the Boston Post.

This purchase of the old Music Hall was made February 8, 1899, over a year ago, by a syndicate which I represent and of which R. H. Allen is simply one member, and was a real estate transaction pure and simple. The property is in the market and can be purchased to-day.

Mr. Allen has never had a plan of securing a license for himself or of running a vaudeville entertainment in conjunction with the sale of drinks. He has not been in New York consulting with me on this matter, but has been in Havana, is still South, and I have not seen him for a month.

In connection with my real estate business, I have had plans drawn which simply contemplate modernizing the interior of the hall and adding to the comfort and convenience of its patrons.

I am not retained to handle any vaudeville enterprise, nor is that my line of work. Since the termination of my connection with the Castle Square Theatre I have had no intention of establishing a permanent opera company in Boston.

International Prize Competition

For the Prizes of the Anton Rubinstein Foundation.

IN accordance with the rules, confirmed by Imperial authority, respecting the international competition for the music prizes founded by Anton Rubinstein, the director of the St. Petersburg Conservatory announces that in compliance with paragraphs 2, 4, 6, 7 and 8 of the rules the third prize competition will take place on the 7th (20th) of August, 1900, at Vienna, in the small hall of the Society of Friends of Music.

2. The prizes are distributed every five years, and consist of 5,000 francs for composers and 5,000 for pianists. Both can be assigned to the same person if he is deemed worthy in both departments.

In case of the non-assignment of one or two prizes, two second prizes of 2,000 francs each can be given in their place.

The first competition shall take place in 1890 at St. Petersburg, the second at Berlin, the third at Vienna, the fourth in Paris and so on in the same order. The competitions shall take place in the course of the month of August.

6. In the competition only persons of the male sex, of the age between twenty and twenty-six, can take part, and that without distinction of nationality, religion or position, and quite independent of where they received their musical education. Those who have received a prize at the first competition cannot enter the next one, but those who have been competitors without winning a prize can take part in

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the next competition if their age complies with the above mentioned conditions.

7. The prizes will be allotted under the presidency of the director of the St. Petersburg Conservatory, by an assembly of persons who, at his invitation, have received from various conservatories and other recognized musical institutions, one delegate to each, plenary powers for that purpose. The committee will be in working order as soon as twelve persons have been admitted. The decision about awarding a prize is by a majority of two-thirds of the voices. If fewer than twelve of the invited members are present the conductor of the prize competition has the right to ask other known musicians to become members of the examining commission in place of the absent ones.

8. The prizes can be awarded only to those who fulfill the requirements of the following program. The judge of the prizes must be guided, in judging the compositions, by the creative talent of the composer, and in judging the pianists by his artistically perfect execution.

Program of the Prize Competition.

(a) For composers. Delivery of the following compositions:

1. A concert piece for piano, with orchestra, in two copies of the score. One copy for the orchestral accompaniment arranged for a second piano, with the orchestra voices, of which three each are for the first and second violins, and two each for the violas, violoncelli and double basses.
2. A sonata for piano alone, or for piano and one or more stringed instruments, in two copies of the work and separate voices for the string instruments employed.
3. Some small pieces for piano, two copies of each.

Conditions.

In the prize competition only those compositions will be admitted of which the piano part is executed by the composer himself, and which have not previously appeared in print.

(b) For pianists. Performance of the following compositions:

1. A. Rubinstein. A concerto with orchestral accompaniment.
2. J. S. Bach. A prelude with four voiced fugue.
3. Haydn or Mozart. An andante or adagio.
4. Beethoven. One of the Sonatas, op. 78, 81, 90, 101, 106, 109, 110, 111.
5. Chopin. A mazurka, a nocturne, a ballade.
6. Schumann. One or two numbers from the Fantaisies, Kreisleriana.
7. Liszt. An etude.

Those who wish to take part in the prize competition must, before the 25th July (7 August), 1901, send in a written notice to the office of the St. Petersburg Conservatory, with the necessary documents, or their officially certified copies respecting their personality and their age.

Scandinavian Music at the Gamut Club.

THE Listemann Trio, assisted by Mrs. Axel C. Hallbeck, the Swedish soprano, illustrated the music of Scandinavia last Saturday evening at the Gamut Club before a large and representative musical audience at the "Old First" Church.

Mr. Carl presided, and the essay was read by Miss Olcott. Paul and Franz Listemann, with Mrs. Ellen Berg-Parkyn, played the "Novelettes," by Gade, with excellent effect, and made a fine ensemble. The solo work by the individual artists was done with artistic finish, and served well to illustrate the music of the North. A group of folksongs, sung by Mrs. Hallbeck, was an important feature of the excellent program, which was as follows:

Essay—Music in Scandinavia.

Miss Olcott.

Trio, Novelettes for piano, violin and 'cello.....	Gade
Piano—	
Erotikon.....	Sjögren
Idyll, op. 4, No. 2.....	Kjerulf
Cello and piano, Sonata, op. 36.....	Grieg
Piano, Kontraster, Suite for piano.....	Norman
Drom. Vertighet. Forr. Nu. Thoraklockorna.	
Folksongs—	
Visa.....	
Polka från Upland.....	Dannström
Jag är en Nordisk Flicka.....	Jacobson
Piano—	
Etude de Concert, op. 11.....	Gröndahl
Humoresque, op. 15.....	Gröndahl
Violin and piano, Sonata (two movements).....	Sjögren
Andante. Finale (vivace).	

The final meeting of the season will occur on Saturday evening, April 7, when the subject will be "The Development of Music in America."

Bloomfield-Zeissler's Jubilee.

[BY WIRE.]

CHICAGO OFFICE THE MUSICAL COURIER.
March 31, 1900.

FANNIE BLOOMFIELD-ZEISSLER'S jubilee to-night (Saturday) at Central Music Hall a great triumph. Pianist was in magnificent form and played a program of fourteen numbers, in addition to five imperatively demanded encores, lasting over two and a half hours. The greatest enthusiasm prevailed, and most fittingly did this one of the greatest of women pianists celebrate the twenty-fifth anniversary of her first appearance.

FLORENCE FRENCH.

More from Philadelphia.

MARCH 16, 1900.

Editors The Musical Courier:

HAVING just read the letter from X defending the musical position of Philadelphia, "Darkest Philadelphia" as he facetiously calls it, I am tempted to say that many Philadelphians can remember even darker times musically, when music lovers sighed in vain for the wealth of good public music they now have. Still what they did have came pleasantly and spontaneously; there was the good old Italian opera, the French opera bouffe and the English opera; then the rage of the Gilbert and Sullivan period, and the old Germania orchestras with popular music and crowded halls.

All this was before the age of patronesses—not that patronesses have any age. God forbid. Those whom the gods love die young, for under the perennial sunshine of the gods' protection youth is the fountain of its own resources—old age has no part in it. Thanks to the dignified system of booming or dooming the best or the worst, it frequently happens that one is blessed or cursed with either.

The opera season has just breathed its last sigh in Philadelphia through the plastic, bewitching mouth of Calvé's Carmen, and with this round of the music drama there has been almost the best on the stage, and in the audience an assemblage of wealth, beauty and fashion that came and went, rustled and flounced between the bars of melody like the lashing of a whip upon the nerves of the would-be listeners, who, having gone to the expensive opera and enjoyed it as best they could under the circumstances, are now looking with apprehension upon the aftermath, coming, as it does, to them with a tinge of sadness on its tender verdure—because the opera has swallowed their musical pocketbook. That is why some people have to be frugal, Monsieur X. There are a great many calls upon the public, and the poor public, maybe, gets tired; but would they if they were more discriminating, more loyal, and less like sheep; and wouldn't it be better and much more artistic if we could go back to those darker days, and let the better win; in fact, compete with its kind? An honest, open fight, fiddle against fiddle, and let the artist stand firm who draws the finest bow.

Wouldn't it, indeed, be more honorable in the long run to buy our audiences with merit—the true, pure, sacred fire—than to grovel at society's feet and solicit patronage from people who know nothing of art, and are therefore incapable of the finest discrimination. We might have less music, but what we did have would be built on a firmer basis; the quality would be better, the position of the artist more assured and certainly more dignified. There would be less social clashing; there could not be more discontent among the artists themselves.

It seems almost pitiful to hear a genuine artist admit his inability to cope with the success of an artistically lesser light, who by some trick of manner, or some unknown influence, has acquired a social pull—a social pull—what magic in the phrase! To what a plight has art fallen. Alas! And now, under the cloak of American patriotism, is suspected a ruse to push a new favorite. Mr. Scheel is to have a chance, and we are told is drilling a large orchestra to play at the Academy of Music in two concerts, for the benefit of soldiers' widows and orphans. It is true a large number of poor musicians will thus have employment; let us hope for the sake of the city that they will all be Philadelphians. True they are not soldiers' widows, but then a thousand or two dollars raised for the bereaved of our soldiers can well be spared for the sake of proving how well Mr. Scheel can wield the baton, and guide an orchestra made up of men trained by a Philadelphia leader, whose only crime consists in being a Philadelphian, while Mr. Scheel is a stranger from foreign lands. In order to raise money for our soldiers, of course, it goes without saying that there must be great attractions lest the purse strings of our patriotic 400 should be drawn too tightly. The expenses for the famous Langtry performance were trifling, but then that was for the English, and there was no special axe to be ground, except maybe

just a little one in the hope of an autograph letter from her Majesty the Queen. Philadelphia seems to have two factions, in the so-called Permanent Orchestra, fund patronesses, or something of the sort. Both factions I am told are determined, and the war is bitter. Any means to the end, is a common motto.

One thing appears true, however, to a looker on in Vienna, and that is, though of Philadelphia they are most un-Philadelphian in their aspirations or enthusiasms.

R. C.

In Texas.

ERNEST GAMBLE has just closed a most successful three weeks' tour of Texas, visiting all the important cities.

Seldom have the musical people of Sherman enjoyed such an artistic treat as the recital by Ernest Gamble last evening at the North Texas Female College. Mr. Gamble impresses at once by the dignity and refinement of his bearing, and he delighted his discriminating audience last night with his artistic work. In the exacting requirements of the Handel number and the "Cretan" song he showed the wonderful power, depth and flexibility of his voice.—Sherman Democrat.

The recital was of that high class seldom offered to the people of this city. Mr. Gamble's singing was excellent. He has a deep, tuneful and finely modulated voice, just the kind that charms. His easy method, his presence and the little action he puts into his work were all superb.—Gainesville Times.

Other Side of the Opera.

"ONCE more the opera!" sighed Mrs. Doble over the breakfast table in an ecstasy of musical delight as she looked over the morning paper.

"How I love Wagner!" said Doble. "Dear, dear old Wagner." He rolled up his eyes in imitation of the Wagnerite talking about his idol.

"You must secure seats for us at once, Mr. Doble; I don't wish to miss a night."

"Us?" asked Mr. Doble.

"Why, yes; the Van Rippers are going."

"I suppose that settles it. Now, look here, Honora, I'll get you the seats, but you make up some kind of a pool with the Van Rippers and go with them. I tell you grand opera jars me."

"I suppose you mean that soul tension that the music produces; that magnetic influence that comes over the footlights and permeates the audience?"

"No, I don't allude to that exactly, Mrs. Doble. I am thinking of last season, when we went to the opera, and a certain magnetic influence sent Van Ripper and myself out to a neighboring café, where we sought oblivion so successfully that it usually took a week to get over a grand opera night. And there was always a lot of men doing the same thing."

"I am sure you have a musical soul, John; I hate to hear you talk like this. I can't understand you sometimes."

"No; you don't always catch the idea. But this one is like this: Grand opera always seems to me like the most unmitigated fool nonsense. It strikes me as being funny, but not funny enough. Do you see?"

"Funny? Grand opera?"

"Yes, but not sufficiently so. It's so absolutely impossible and unreal. So is all opera, of course, but at a comic opera they let you laugh once in a while. But at the Metropolitan you just have to sit up and look pleasant, and all the time wish you were at Tony Pastor's or any other place on the map but there. I tell you, I won't stand for it any more. I'm through!"

"You certainly must be a musical heathen to talk in that way," said Mrs. Doble, "and I thought you had so much music and poetry in you! I hope you won't let other folks hear you talking that way. They would think your mind was affected. Everyone adores grand opera. What do you mean?"

"Well, it's like this: In grand opera they start in to tell a story, don't they? There's supposed to be a plot some-

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where, a scheme, you understand, a hero, a heroine and all the rest."

"Why, certainly. Some of the most beautiful legends in the world are told in that way."

"Well, now, what I object to is the length of time they take to unfold that plot, to tell the story and get it to a finish. They sing at each other for a quarter of an hour about some matter that could be settled in two sentences. They sing things over and over again, and then have the supes sing choruses from the wings as though time were eternity. While this is going on I am always waiting for them to play ball. Oh, they are so slow in grand opera that business must have been at a standstill in those days. Nothing doing but singing! Can't you see how foolish it all is?"

"I could never look at it in that light," said Mrs. Doble, decidedly. "I enjoy the music extremely; I enjoy every note! And those deep orchestral effects and the choruses and everything! I think it's lovely."

"And the recitative? Now, Mrs. Doble, can you truthfully say that you enjoy all those long-drawn-out parts, where they line up on either side of the stage and begin to sing musical repartee at each other? That is the part that drives Van Ripper and myself to drink. We can stand a good chorus or a song by an artist whose salary commands our respect. It only bores Van Ripper, but it exasperates me. I tell you grand opera is largely an American fad. And the only reason men go is because they have to."

"You should read more, Mr. Doble, and cultivate your mind on musical matters, so that you would not take this peculiar point of view. It's all a matter of culture and education, and when you talk like that you are only making an unconscious confession of—"

"Ignorance?" said Mr. Doble.

"Well, not quite that. Say an absence of appreciation for the highest form of musical art."

"On the contrary, Mrs. Doble, I enjoy good music and can stand opera even when it's comic, and the people on the stage seem to realize the plumb absurdity of it all. But take the other—oh, it's weird! A chap sees a girl in grand opera, and conceives a violent love for her. What does he do? Anything and everything that he wouldn't do in real life. He breaks out in song and tells the whole town about it. Everyone, in fact, is let into the secret but the girl herself, who suffers for three acts and imagines he loves someone else. During three verses he stands like an insipid idiot, first on one foot and then on the other, yelling his love out to the neighborhood. It always happens outdoors in opera. And the girl! Oh, those impossibly heroic, impossibly foolish grand opera girls! Oh, la-la-la-la!"

"Really, Mr. Doble, I cannot imagine what you mean. Are you alluding to the great heroines of opera when you say 'girls'?"

"That's what I mean, Mrs. Doble. In real life if a girl saw a man starting in to act that way there are several things she might do. But never by any chance does she do what she would on earth when she is in grand opera. She might call a policeman or ring for an ambulance, or go over and give him a tract or her visiting card; but not in a thousand years would she stand there looking at him sing and joining in little spurts of duet with a man she hadn't been introduced to. That's the way I see it, and I think it's foolish!"

"All people have not your keen sense of humor, Mr. Doble," said Mrs. Doble. "Most of us appreciate the aesthetic beauty of the combined music and great voices. We don't quite look for such realism as you seem to demand, and we don't object to the—the—"

"Foolishness. No, that's it. People seem to like it. Now, take two men in grand opera who are going to fight a duel, say. They snarl and bow-wow at each other for fifteen minutes before they begin to mix up. Then between times they sing little ditties about what they are going to do to the other fellow, giving away all their points, as it were, and trying to look pretty all the time. That's so like a fight, isn't it? I tell you, Mrs. Doble, it is absurd. This is an age of realism in art."

"What would you have them do?"

"Well, not sing and fight at the same time first. But understand me, Mrs. Doble, I have no plan to reform grand opera except to shorten it and cut out the recitative part. This would lessen the misery of the people who are waiting for something to happen in an ordinarily probable way. Now, take the duel, for instance. One of the men gets a jolt—"

"A what?"

"Well, a jab with a sword that downs him. What does he do? Why, sing, of course. What does the other fellow do? Sing tra-la-la. On come the villagers skipping like goats. Do they help the man or call the police? No, because it's grand opera. They sing a few songs. They sing about battle, murder and sudden death, just as quick as they hear of it. The soldiers sing as they march off to war; the clergymen sing as they marry people and bury them. And once won't do. They sing it over and over again, and people come on and ask what's the matter, and they sing it to them a few more times, and first thing you know they are all singing, friends and enemies all together; the whole bunch like a musical lunatic asylum. Now just to show you how idiotically impossible and comical grand opera is, Mrs. Doble, let us bring it down to to-day. You are sitting here at the breakfast table, suppose, and I come in to join you. Do I walk in decently, soberly, pleasantly and sanely? Ah, no, not a bit like it. But like this."

Mr. Doble vanished into the hall for a moment and then reappeared with his overcoat draped over one shoulder like

a cape and a soft felt hat pulled down over his eyes. He looked exactly like a brigand. He clutched the portière as he entered, looking stealthily from side to side and advanced to the table in long strides. Mrs. Doble sat looking at him with amazement and some anxiety.

"Goo—oo—ood morning—Mrs. Doble!" sang Mr. Doble in an impressive basso. "Now," he continued, "that would never end the matter, you know. You'd sing good morning seventeen or eighteen times and then we'd do a song and dance about it before it was quite settled; then I'd start singing again. Oh, you couldn't stop me. What—ha—a—ve we to eat this—mo—r—ning?" he chanted. "I wouldn't give you any chance to answer unless you broke in when I stopped to get breath. Finally, when I stopped with a flourish, neither of us eating, remember, only waiting to get through the singing, you'd begin a dainty little tremolo like this: 'Or—an—ges—oatmeal—and cre—e—eam. And ha—a—a—am and eggs.' You'd go over this, you know, eight or nine times and then I'd sing: 'What! ha—a—m and eggs again? I thought I told you I was tired of ham and eggs.' Then you'd sing: 'It is the coo—oo—oo—k's fault.' You know you always blame everything on the cook. Then I should sing: 'We'll have to fire the cook!'"

"Yes," said Mrs. Doble, "you always say that, too, but you never take any active part in such a proceeding."

"We are talking of grand opera now, Mrs. Doble, and I really think you are beginning to grasp what I mean when I speak of its absurdity. You see how funny it seems when you bring it down to real life. We'd sing about cook all through breakfast. Then I'd sing the news out of the morning paper, and you'd probably sing about the bargain sales and we'd go on singing as though we had time to burn. Then I'd start for the office. But I wouldn't go all at once. Oh, no! I'd sing about it for an hour and a half and tell you the story of my life in several different keys and you'd flash high notes on me and we'd do a walk around, and anyone who happened to see us would put us down as two first-class idiots."

"I think they would be perfectly justified," said Mrs. Doble. "But regarding grand opera I think the trouble is that you lack appreciation of the subject. You simply don't know—"

"No, I don't," said Doble; "and I'll be hanged if I am going to pretend that I do. And now, Mrs. Doble, as the hour is waxing apace I'll sing you a little farewell song." Doble struck another attitude and began to intone a song of good-bye. "How perfectly silly you are!" remarked his wife. "Really, Mr. Doble, there are times when you seem to be afflicted with a sort of hysteria that suggests childishness."

But Mr. Doble only danced gaily from the room in the fashion of a Spanish dancer, stamping his feet, shaking his head and banging imaginary castanets while he still sang his good-byes.—Sunday Times.

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